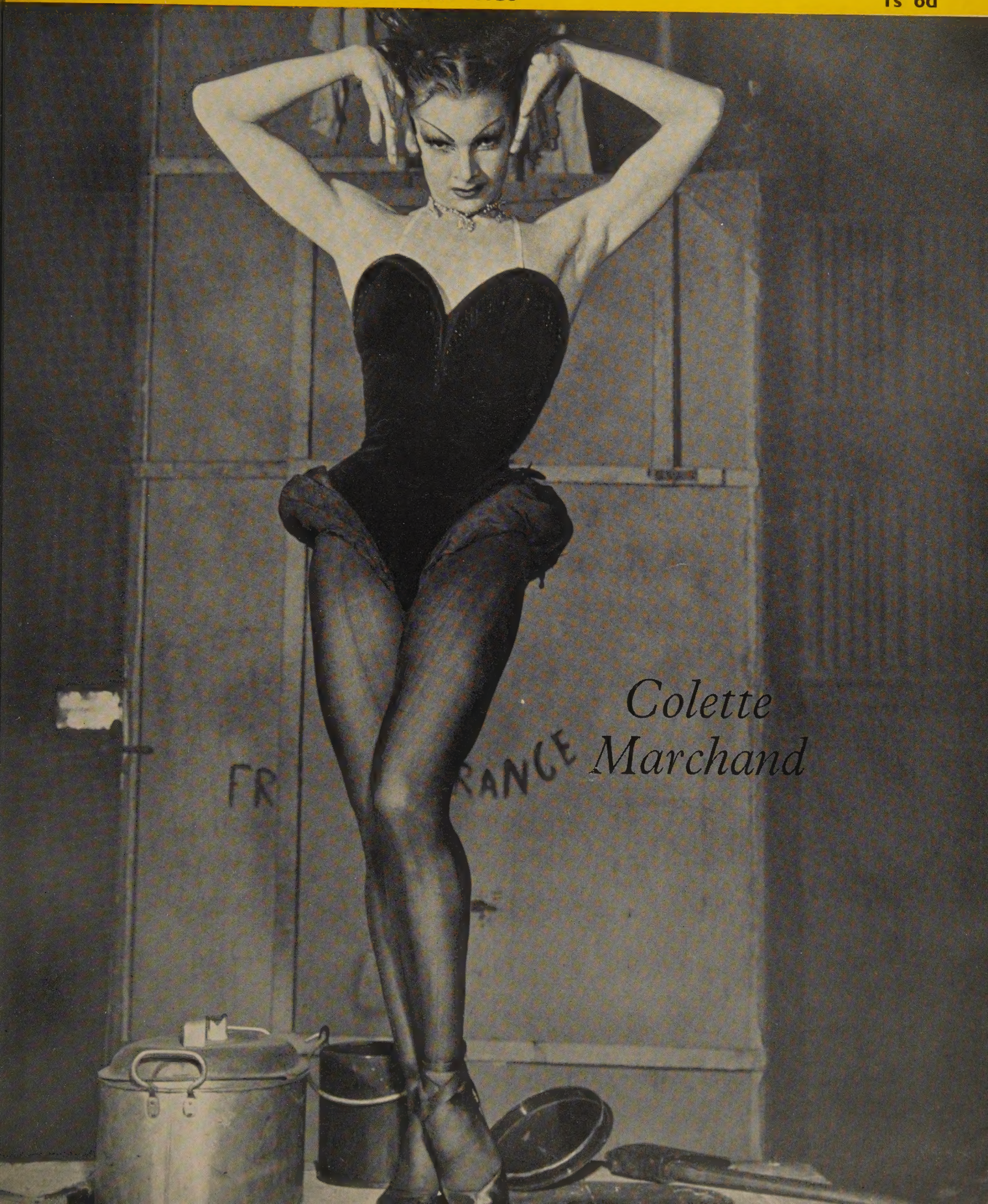
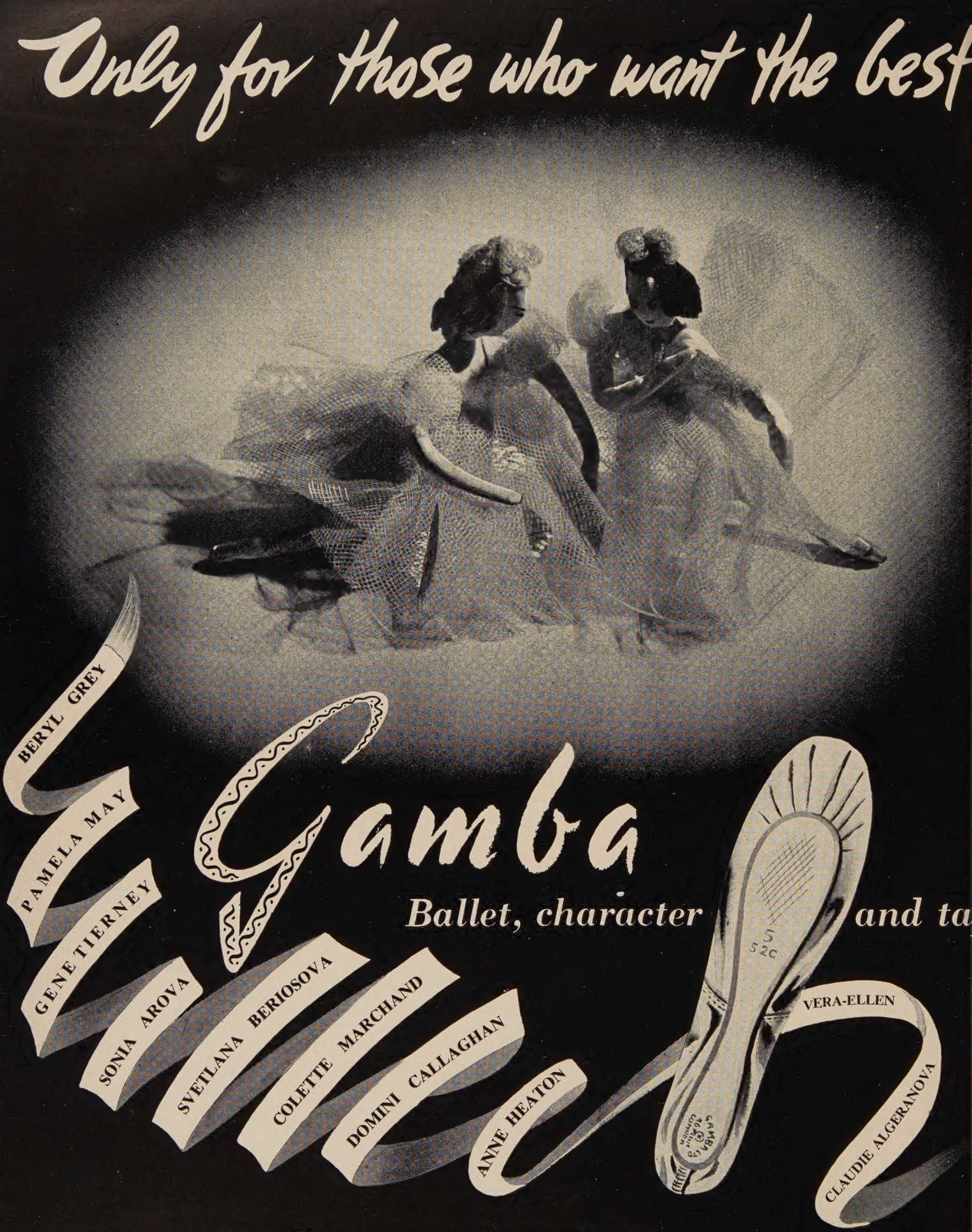
Dance and Dancers

MAY 1953

1s 6d



Only for those who want the best



Ballet shoes by the Original Makers are at Dolcis, Lennards, Hiltons, Randalls, Frisbys, Timpsons, Tylers, Co-operative Societies etc., in fact—all good shoe stores or direct from Gamba Ltd., 46 Dean Street, London, W.1. Ask for price list.

Under the direction of Marie Rambert

★Rambert School

Professional - Children's - Character
Junior and syllabus classes . . .
Special terms for professionals and promising male students . . .

Summer Term begins April 20

★ FOR PARTICULARS APPLY TO THE SECRETARY

Rambert School

Mercury Theatre · 2 Ladbroke Road

*London W.*11 *Telephone : PARK* 7233

Barbara Vernon & John Gregory's

School of Russian Ballet

(Classical and Contemporary Dance)

Patroness: ROMOLA NIJINSKY
Artistic Adviser: MATHILDE KSCHESINSKA

Full and Comprehensive Dance Training.

Classes for
Children, Students, Professionals, Amateurs.

Studio: *Tel.:* **FREmantle 1749**

St. Luke's Street, Chelsea, S.W.3

(A few minutes from South Kensington Station and Chelsea Town Hall)

Branch Studio: 74 Wilson Gardens, West Harrow, Middlesex

PHYLLIS BEDELLS

Vice-President Royal Academy of Dancing

SCHOOL OF BALLET *Professional and Amateur*

Ballet (RAD) · Mime · Ballroom · Character
Greek · Tap · Inclusive training for Students

28 QUEX ROAD WEST HAMPSTEAD NW6

Telephone Maida Vale 2324

BALLET MUSIC

on

DECCA L.P. ffrr RECORDS

Readers of this journal now know why Decca L.P.'s are the finest records in the world, and, in general terms, how they can reproduce them to the best advantage. This month, therefore, we list a selection of a few Decca long playing ffrr records of ballet music—records which cannot fail to delight any ballet lover as they recall with vivid reality the thrilling, colourful, spectacle, or the calm, graceful elegance of a favourite ballet. The records mentioned below span the whole history of Long Playing in England, including the first great triumph for Long Playing *plus* full frequency range recording (*Petrouchka*) and the very latest Decca L.P. of ballet music (*Horoscope* and *Façade*) which is included in the Coronation release of British Music.

Stravinsky
Petrouchka
L'ORCHESTRE DE LA SUISSE ROMANDE
conducted by ERNEST ANSERMET
LXT 2502

The Firebird
L'ORCHESTRE DE LA SUISSE ROMANDE
conducted by ERNEST ANSERMET
LX 3045

Scarlatti/Tommasini
The Good Humoured Ladies ;
Poulenc
Les Biches
L'ORCHESTRE DU CONSERVATOIRE DE PARIS
conducted by ROGER DÉSORMIÈRE
LXT 2720

Tchaikovsky
Casse Noisette, Op. 71—Suites Nos. 1 & 2
L'ORCHESTRE DU CONSERVATOIRE DE PARIS
conducted by ANATOLE FISTOULARI
LXT 2611

Swan Lake, Op. 20 (Complete recording)
THE LONDON SYMPHONY ORCHESTRA
conducted by ANATOLE FISTOULARI
LXT 2681/2

The Sleeping Princess (Complete recording)
L'ORCHESTRE DU CONSERVATOIRE DE PARIS
conducted by ANATOLE FISTOULARI
LXT 2762/3

Constant Lambert
Horoscope—Ballet suite ;
William Walton
Façade—Ballet suite
THE LONDON SYMPHONY ORCHESTRA
conducted by ROBERT IRVING
LXT 2791

DECCA +ffrr

THE DECCA RECORD COMPANY LTD., 1-3 BRIXTON ROAD, LONDON, S.W.9

★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★

ROYAL OPERA HOUSE

COVENT GARDEN

The Royal Opera House, Covent Garden Ltd.
in association with the Arts Council of Great Britain presents

THE SADLER'S WELLS BALLET

Repertory includes: HOMAGE TO THE QUEEN (first perf. June 2)
LE LAC DES CYGNES : THE SLEEPING BEAUTY : GISELLE : VENEZIANA
THE SHADOW : TIRESIAS : LES SYLPHIDES : CHECKMATE
BALLET IMPERIAL : FACADE

THE COVENT GARDEN OPERA COMPANY

ELEKTRA (first perf. May 13) GLORIANA (first perf. June 8, Gala Perf.)
WOZZECK (Revival May 21)
TURANDOT : AIDA : ROSENKAVALIER : TRISTAN UND ISOLDE

Full Repertory from Box Office Temple Bar 7961: 10—7.30

★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★

Freed's

FAMOUS BALLET SHOES

Worn By

Margot FONTEYN
Moira SHEARER
Beryl GREY
Pamela MAY
Svetlana BERIOSOVA
Pamela FOSTER
Violetta ELVIN
Nathalie PHILIPPART
Colette MARCHAND

and many other stars

94 St. Martin's Lane
London, W.C.2
Temple Bar 1810

LEFF & JASON

(Established 1921)

TARLATANS
Full range of colours and white
38 in. wide 2/- per yd.
36 in. wide, **white only** 1/6 per yd.
48 in. wide, **white only** 2/- per yd.

NETS. SUPERFINE QUALITY
54 in. wide **RAYON** 3/6 per yd.
EXTENSIVE RANGE OF COLOURS

BALLET NET All colours
54 in. wide **COTTON** 4/6 per yd.

SELF SPOT NET
Extensive range of colours
54 in. wide 4/11 per yd.

NYLON NET Exquisite quality
54 in. wide 7/6 per yd.

GLITTER NET
36 in. wide 12/6 per yd.

LACE The very latest VOGUE
34 in. wide 8/11 and 12/6 per yd.

DRESS TAFFETA Superior qualities in extensive range of colours, 36 in. wide, 2/11 and 3/11 per yd.

SATIN Large range of effective colours, 36 in. wide 3/11 per yd.

SLIPPER SATIN Heavy quality
Latest range of colours
36 in. wide 8/11 per yd.

1 in. PIERROT STRIPE
Gold, green, red, blue and black
36 in. wide 4/11 per yd.

SPUNS Large range of colours
36 in. wide, 3/11 per yd.

CANDY STRIPE Spun, in red, blue, yellow, green, brown and navy, 36 in. wide, 3/11 per yd.

PENNY SPOT White spun with red, green, gold, blue, brown, navy, and black spot, 36 in. wide, 3/11 per yd.

BEST QUALITY GELATINE SEQUINS
All colours in packets of approx. 500 sizes $\frac{1}{8}$ in. 2/-, $\frac{1}{4}$ in. 8/- per packet. **CUP SEQUINS** $\frac{1}{8}$ in. 2/9 per packet. **GLITTER DUST** Spangle your own tarlatan, nets, satins, etc., in silver, gold, blue, pink, red, lavender, turquoise, green, approx. 1oz. packets 2/6 including instructions for use. Postage on sequins and glitter dust 3d extra.

SEQUIN MOTIFS from 2/6.

Send S.A.E. for Patterns, **latest Price List and Shopping Guide.** Include 2/- towards postage with all orders.

89 & 91 Middlesex Street, London E.1
Tel.: BIShopsgate 4011 & 7496
Trains and Buses to Liverpool Street

Patricia SPALDING

PUPIL OF NICHOLAS LEGAT

IS NOW HOLDING ALL CLASSES AT

DINELY'S STUDIOS MARYLEBONE HIGH STREET LONDON, W.1

PROFESSIONALS - STUDENTS - AMATEURS

CHILDREN FROM 3 YEARS

Enquiries: 37 CHEPSTOW PLACE, W.2 **BAYSWATER 1820**

Dancia

4 Edward St.
Brighton 7 TEL : 21481

Southern Agents for : **FREED'S Famous Ballet Shoes**

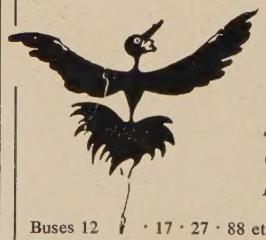
Canvas,	Pink, White, Black	Blocked	11/-	6d. Postage, per pair (or C.O.D.)
,,	,, ,, ,,	Unblocked	10/9	
,, Kid Caps	,, ,, ,,	Blocked	13/1	
Leather,	Pink, Red, Black	Unblocked	15/7	
Satin,	Pink, Unblocked 15/4	Blocked	15/7	
Tap Shoes, with toe taps	Tie 27/6	Oxford	32/6	1/- Postage, per pair (or C.O.D.)
Character (National) Shoes, One Bar			25/-	
Ballet Dresses (Classic Tutu) made to order, from			£4	
Ballet Tunics, all types	,, ,, ,,		22/6	
Freed's Nylon Elastic Fishnet Tights and Stage Hose				

Send for Lists—Please enclose stamped envelope with enquiries

RUTH FRENCH

SCHOOL OF BALLET

CLASSES—DAY and EVENING



Professionals · Students
Amateurs · Children
Coaching for Examinations

Studio: Church House
Queensborough Terrace, W.2
Enquiries: ABBey 5431

Buses 12 · 17 · 27 · 88 etc. 5 mins. Queensway & Bayswater Stations.

THE Buddy Bradley SCHOOL OF STAGE DANCING

THE BUDDY BRADLEY SCHOOL announces SPECIAL TRAINING SCHEME.

Recognising that students from local and provincial schools sometimes require additional training to attain West End standards we offer a special weekly course of classes that includes three classical and three modern ballet, three tap, two Spanish, one movement and rhythm, two modern dance (includes limbering), one class on rendition of songs and general stage technique.

We also have evening classes for those unable to attend daily classes. These include classical and modern ballet and tap. Children are admitted to these classes if sufficiently advanced.

The fees are three guineas per week for the full course of 14 classes or 6s. for individual classes. We do not object to students missing classes in order to continue other work, modelling, singing, etc.

Students may specialise in any work without taking the full course by paying for classes as they have them. Special dances arranged and private lessons are available from one guinea.

the entire cast of the new revue
RHAPSODY IN RHYTHM
at the **EMBASSY CLUB** new bond street
are students at the school

FACULTY

BUDDY BRADLEY - - - - - - - - TAP AND SPECIAL DANCES
HILDA LUMLEY - CLASSICAL BALLET — ELIZABETH SHELLEY - MODERN DANCES
RICHARDENA JACKSON - MODERN BALLET — ANN EMERY - TAP DANCES
of the Katherine Dunham School, New York

12-14 DENMAN STREET · PICCADILLY · LONDON W1

TELEPHONE GERRARD 3471

★ Legat School

BALLET · GENERAL EDUCATION · MUSIC

Residential School for Girls and Boys

Junior School 6-11 *years* ∴ *Intermediate School* 11-15 *years*
Senior School 15-17 *years* ∴ *Student Group* 17 *years*

Director and Principal : **Nadine Nicolæva - Legat**

★

BALLET : Under personal direction of Nadine Nicolæva-Legat assisted by
Anna Roje, Oscar Harmos, Valentin Prorwitsch
and Ballet Staff.

The Legat System has produced and helped to produce such dancers as Pavlova, Nijinsky, Lifar, Fokine, Massine, Dolin, Markova, Danilova, Eglevsky, Shearer, Brae, Balanchine, Carter, Mona Inglesby, Frederic Franklin, Frederick Ashton, Harold Turner, Nathalie Leslie and others. Modern and Character Dancing.

★

GENERAL EDUCATION : Fully qualified staff. On the lines of a Public School up to Matriculation Standard.

★

MUSIC : Continental method of pianoforte playing under Valdimir de Briger, assisted by E. Somes, L.R.A.M., L.T.C.L. and music staff. Theory and appreciation.

★

DRAMA : Speech Training, Mime, etc., under Reginald Mathews L.G.S.M., M.R.S.T. M.R.S.L., Silver Medallist Poetry Society.

THE LEGAT SCHOOL

was the first boarding school in Britain to provide a General Education together with a professional training in Ballet and Music.

Illustrated prospectus from the Secretary *Telephone* 21673

TUNBRIDGE WELLS KENT

ROYAL FESTIVAL HALL

General Manager: T. E. Bean

CORONATION SEASON OF BALLET

THURSDAY 9 JULY to SATURDAY 12 SEPTEMBER

Evenings at 8 p.m. **Matinees at 2.30 p.m.**

The London County Council by arrangement with

Julian Braunsweg

presents

Under the immediate patronage of H.H. Princess Marie Louise

LONDON'S

FESTIVAL BALLET

ARTISTIC DIRECTOR

Anton Dolin

Nathalie	*Sonia*	*Belinda*	*Noël*	*Anita*	*Daphne*
LESLIE	**AROVA**	**WRIGHT**	**ROSSANA**	**LANDA**	**DALE**
Anton	*John*	*Oleg*	*Vassilie*	*Louis*	*Keith*
DOLIN	**GILPIN**	**BRIANSKY**	**TRUNOFF**	**GODFREY**	**BECKETT**

Regisseur *Nicholas* **BERIOSOFF** — *Musical Director* *Geoffrey* **CORBETT** — *Stage Director* *Benn* **TOFF**

FULL BALLET COMPANY OF 80

Festival Ballet Symphony Orchestra

PROGRAMMES 9 JULY to 15 AUGUST

July 9 - 18 (Mats. Sat. & Thurs. 16 July) — **LES SYLPHIDES ALICE IN WONDERLAND PRINCE IGOR (With Full Choir)**

July 20 - 25 (Mats. Thurs, & Sat.) — **SWAN LAKE (Act 1) VILIA (based on The Merry Widow) LE BEAU DANUBE**

July 27 & 28 — **CONCERTO (Grieg) GISELLE SYMPHONY FOR FUN**

July 29 - August 1 (Mats Thurs. & Sat.) — **SCHEHERAZADE PETROUCHKA SYMPHONY FOR FUN**

August 3 - 8 (Mats. Mon. Thurs. & Sat) — **ALICE IN WONDERLAND VILIA (based on The Merry Widow)**

August 10 - 15 (Mats. Thurs. & Sat.) — **THE NUTCRACKER (Full Version) LE SPECTRE DE LA ROSE BOLERO PRINCE IGOR (With Full Choir)**

(Programmes subject to alteration)

NEW PRODUCTIONS FOR CORONATION SEASON

ALICE IN WONDERLAND Choreography: MICHAEL CHARNLEY Music: JOSEPH HOROVITZ
Decor and Costumes: KENNETH ROWELL

VILIA: Operette Dansé based on The Merry Widow Choreography: RUTH PAGE Music: LEHAR
Decor and Costumes: GEORGE WAKHEVITCH

PERMIT TO YESTERDAY Choreography: ANTON DOLIN Music: JEAN MICHEL DAMASSE

Revival of COPPELIA by NICHOLAS BERIOSOFF Decor and Costumes: HUGH STEVENSON

CONCERTO (Grieg's Pianoforte Concerto) Choreography: VASSILI LAMBRINOS
Decor and Costumes: FRANCISCO REYMUNDO

Tickets : Evenings, Bank Holiday Monday and Saturday Matinees, 15/-, 12/6, 10/-, 7/6, 5/-.

Thursday Matinees 12/6, 10/-, 7/6, 5/-, 3/6 available from ROYAL FESTIVAL HALL BOX OFFICE (WATerloo 3191) and usual agents

BOX OFFICE OPENS TUESDAY, 5th MAY

LONDON'S FESTIVAL BALLET

prior to opening of Coronation Season

April 27-May 9	**MANCHESTER PALACE THEATRE**
May 11-16	**BATH THEATRE ROYAL BATH FESTIVAL**
May 18-23	**LIVERPOOL EMPIRE THEATRE**
June 3-19	**CANADIAN FESTIVAL: MONTREAL-OTTAWA-QUEBEC**
June 29-July 4	**BOURNEMOUTH PAVILION**
July 7	**LLANGOLLEN INTERNATIONAL MUSICAL EISTEDDFOD**

Personality of the month

In Giselle *act I* *Photo : Paul Wilson*

ALICIA MARKOVA

Reason: Not that any is needed but anyway for just being—Markova.

THE return of Markova to the Sadler's Wells Ballet, in which she was its original ballerina, was more than a great triumph for her; it was also a triumph of good schooling. It is no secret that Markova is a good bit older than any of the present dancers in the Sadler's Wells Ballet and yet compared to them she looked like an *ingénue* of 18. Not that anybody cares about age provided the performance is great, but it is worth considering the unique position Markova now holds.

Her first important teacher was Seraphine Astafieva. Her first company was the greatest artistic force of the first half of this century—the Diaghilev Ballet. Therein lies the clue. From these two sources she acquired something sadly lacking in many dancers today, namely, artistry. In the years when her bones and her attitude towards her art were forming she had always before her the example of sublime artists.

She was once a technician capable of anything; she was the first ballerina to do double *tours en l'air*. Technically today she is not as strong as the much-applauded Technician Queens, but her artistry is such that she makes them look like a bunch of circus horses.

In *Giselle* she has, for many years, reigned supreme. But when she returned to Covent Garden on March 16 it could be seen that she had mastered the first act in which, previously, she had been less good than in the second. Not for one moment was she anything other than the simple peasant girl; never was she just a great ballerina playing make-believe—thus making her an even greater ballerina. Nor was her technique, such as her amazing *équilibre*, used merely to show what she could do; it was always kept within the boundary of the character. It showed the true meaning of the frequently misused expression—the perfect interpretation of the role. Her madness and death could hardly have helped but fill the most hardened tear-duct. Her second act, was, as always, a miracle of lightness and style.

There is so much that other ballerinas can learn from this performance, but without Markova's background and school it is doubtful whether they will achieve such perfection—but it would do them no harm to try.

Hilarion

May 1953 Vol. 4 No. 5

Dance and Dancers

Editor: PETER WILLIAMS
Assistant Editor: CLIVE BARNES

WORLD'S LARGEST NET SALE IN THE FIELD

No material in DANCE AND DANCERS may be quoted or reproduced, in whole or in part without the express written permission of the publisher or the copyright holder.

Opinions expressed by contributors are not necessarily also the editor's

SO, THEY COULDN'T CARE LESS

IT seems rather sad that in this enlightened day and age one should have to repeat the old adage that there are no such things as small roles, only small players. A chance remark to a dancer, prominent in one of our leading companies, has forced the realisation that many of today's artists are unaware of their duty to their public and their art.

In answer to the comment that a certain distinguished ballet was getting a most indifferent performance, the aforesaid dancer replied that it was perfectly true, but then the company could not care less.

Is this, then, the reason why so much of what we see on the stage is of such unspeakable dreariness? Because the company just could not care less. Who, I ask, do these young so-called artists of the dance think they are that they have the right to appear on the stage in masterpieces created by people of genius and then demand payment for the doubtful pleasure of watching them not caring less.

There are several reasons for this disturbing attitude which has grown up and become more obvious recently, particularly in the past few months. One being the Civil Service atmosphere becoming prevalent—dancers look on ballet as a job much as would a bank clerk or a typist. Providing they earn their weekly pay packet by putting in the right number of hours and by giving a passable performance—then that is enough.

Another more serious reason is the fact that many schools are instilling into their pupils that their only aim should be to become a ballerina assoluta or grand *premier danseur*. The result is that nobody bothers much about what they think of as small roles or ballets of anything less than first importance. It is forgotten that in the past 30 years there have only been four ballerinas outside Russia worthy of the coveted title—assoluta. Of their male counterparts there have been even less.

In England we have been abominably off-hand about less exalted roles. We have been content to throw anybody into them and hope for the best. That we have invariably got the worst has not caused much concern. Only lately with the use of fine artists such as Pamela May or Harold Turner in supporting roles have such roles received any distinction.

Those in charge of ballet companies have frequently treated with scorn and derision the attention that writers and critics pay to roles such as the Mother of Giselle, the Queen of the Wilis, Benno, Wilfred, Hilarion—often at the expense of star roles. Writers who do this are not, as everyone imagines, complete idiots. All that is written about world-famous stars is a web of words re-woven around the same old clichés that have been trotted out for years. It should also be obvious that the star would shine more brilliantly if he or she had worthy backing from the lesser roles. Therefore the critic, in his limited way, tries his best to encourage a higher standard all round.

It must, of course, be terribly boring for dancers to have to churn-out performances night in night out during a year, but if people are not prepared to overcome this drudgery then they should keep out of ballet.

The world of the dance is such a small island that its inhabitants are apt to forget that their purpose in life is not to show themselves for their own glorification, but to enrich an art to which they profess to have dedicated themselves. They are also apt to forget that they are there to show this art to its best possible advantage to an audience who are foregoing the fruits of their own labours in order to get stimulation from the said art.

The fault for this slovenly attitude may not necessarily lie with the dancer. The main source may lie in a lack of interest on the part of those responsible for our companies. But wherever it comes from, the growing discontent of audiences in London, the provinces and overseas should not lightly be ignored.

DANCE AND DANCERS is published monthly on the 25th month preceding, and obtainable of all newsagents, bookstalls, ballet shoe shops and music shops, by giving a firm order or by postal subscription. Post free terms: One year 20/-, half year 10/-; H.M. Forces half price in Coronation Year (Foreign: pay in sterling or by International Money Order or through agents listed at foot of page 26) Single copies 1/8 post free. A loose leaf binder, valued 10/6, is presented with every new two year subscription.

Please write clearly. State first number required. Back numbers from August 1951 available

21 LOWER BELGRAVE STREET, BUCKINGHAM PALACE ROAD, LONDON S.W.1
Telephone : SLOane 8087

Theatre in the blood

Walter Gore about to launch a new ballet company starts off with the advantage of five generations of theatre artists behind him

by PETER WILLIAMS

" The apple on the top of the tree is never too high to achieve," sang Gertrude Lawrence in Nymph Errant. *Perhaps this is what Walter Gore is considering so seriously as he looks up the ladder.*

IF the theatre is in your blood, then no amount of blood-letting can get it out of your system. Try hard as you will to get rid of it, the fresh red corpuscles go on being made. Break away from it, take another job, but the smell of greasepaint will get you back. The hour that the curtain should be rising will tug at you like the longing for home of a wanderer in a far land.

Take Robert Taylor—better known to you as Walter Gore—what chance has he of escaping? None whatsoever. His family have been in the theatre for five generations. Like troubadours or the Commedia dell'Arte of old, they toured up and down the country with a portable theatre. So the first smell that Walter knew must have been that of greasepaint, that smell which means life to the theatre artist just as the smell of spring or the sight of the first daisies means the start of a new tenting season to circus folk.

Walter was born at Waterside in Ayrshire and at a very early age he was playing boy's parts in plays such as *Downhill*, *Saint Joan* and *Where the Rainbow Ends*. The theatre was his first and probably, if he was honest about it, his only love.

No warning sounded

His first sight of ballet did not impress or excite him in any way. No little warning sounded in his brain. The one thing which had significance for him, in this performance by the Diaghilev Ballet, was Petrouchka's beating on the wall in the second scene from *Petrouchka*. A small incident that may have influenced him more than he might have imagined at the time. The theme of persecution, and the desire to be free, has lurked somewhere in many of the serious works he was later to create.

Gore was also impressed by the slickness and sense of showmanship in Anton Dolin's *Danse Espagnol*, but Madame Terpsichore had still failed to get him in her clutches.

Not until he was playing in the Cochran revue, *On with the Dance*, was he finally persuaded to become a dancer. It was Leonide Massine who did the trick. The great dancer was then teaching at a studio in New Oxford as well as dancing in the revue. Gore started to go to his classes and then went regularly for nine months.

The undelivered letter

Also in the revue and attending the classes was Frederick Ashton. He gave Gore a letter to Marie Rambert, who at that time was starting ballet performances at the Lyric, Hammersmith. But Gore was still not convinced that he wanted to make a career out of dancing, so he never took the letter and went back to acting small parts.

After a period which included appearing in Basil Dean's production of *A Midsummer Night's Dream* at Drury Lane, he eventually did come around to ballet. He danced with the Rambert Dancers at the Lyric, he played Pantaloon in a *Carnaval* which was also graced by Tamara Karsavina and Leon Woizikovsky.

The next step was to Ballet Club at the Mercury Theatre, where he danced in *Sporting Sketches*, *Capriol Suite* and *Mars and Venus* amongst other works.

The word which immediately comes to mind in describing the Gore of those days is " cute " in the best possible meaning of this overworked word. His hair was corn-coloured, his nose appeared to be mocking the heavens, his eyes sparkled with mischief and he had a lively personality which made it impossible to ignore him on the stage. He was like a Harlequin let loose in ballet (how perfectly he was equipped for this role was later proved when he played it in *The Gay Invalid*).

The sign of Mercury again

The sign of Mercury proved lucky for Gore, as it did for many other dancers of this period. Since then he has been in ballet entirely, though from time to time he has danced in plays (*Marriage à la Mode*, *Johnson over Jordon*, *The Gay Invalid*), in musicals (*Helen*, *Spread it Abroad*, *O.K. for Sound*, *Going Places*), in pantomime (*Red Riding Hood* at Covent Garden), in cabaret and television.

As well as dancing at the Ballet Club, he was with the Vic-Wells Ballet for a year, his most notable created roles being the Rake in *Rake's Progress* and the Tinker in *The Jar*. At the same time he appeared in the Camargo Society's performances, creating roles in *Job* (Son), *Facade* (Popular Song), *Rio Grande*, *Pomona* and *High Yellow*.

But it has been, of course, with the Ballet Club and later with Ballet Rambert that he has spent most of his dancing years. The list of his roles would take up most of the space allowed for this article. It was the artistry and personality he brought to every role which made his interpretation so memorable.

The black clouds of war were accumulating on the horizon when he first turned his hand to choreography. In 1938 he made a new version of *Valentine's Eve* called *Valse Finale;* the following year came *Paris Soir*, in which his now famous sense of humour was first introduced into his choreography. The war had broken in a curious and ominous lull over Europe by the time he made *Cap over the Mill* in 1941. These three works were for Ballet Rambert.

Drama steps in

In 1941 Gore mounted two works for the Oxford University Ballet Club, then a very active and progressive organisation. The first of these was a divertissement—*Bartlemas Dances*. The second, for himself and Sally Gilmour, was the first milestone on the main highway of his creative journey.

Though *Confessional* was only a *pas de deux* it had a dramatic intensity then almost unknown in ballet. The thoughts of a young girl, thrown into a Spanish Inquisition gaol, of how her betrayal of her lover sent him to the gallows, would not probably have been so moving had it not been realised by that unique artist, Sally Gilmour. But whether the impact it created was due entirely to her performance or not, it was the beginning of a new trend in Gore's work.

Firstly, it was a pointer as to the course of his dramatic approach to ballet—high tragedy built around a theme of persecution. Secondly, it showed the start of Gore's interest in presenting ballet in an original way to cause an effect—it was danced to the spoken word as well as Sibelius music. Both these facets of his work have since been developed to advantage in later ballets. *Confessional* was afterwards taken into the Rambert repertoire and will always be associated with Gilmour, who danced it up to the time she left England, at the end of last year, to live in Australia.

In the career of almost every contemporary British dancer there comes a gap around the

As Franz to Ninette de Valois' Swanilda in the Vic-Wells Coppelia. *Photo: Debenham*

beginning of the 'forties. In Gore's there is no exception. He joined the Royal Navy in 1941 and ballet saw him no more until 1944.

From war to comedy

Gore celebrated his return to civilian life with *Simple Symphony* (to Britten music) for Ballet Rambert. This was a naive peasant romp. Well constructed and a good example of the divertissement ballet. Since then he has developed this type of work, which could now almost come under a side of Gore's creativeness labelled " Silly symphonies."

These are all light-hearted and are based on a simple object or mode of expression. For instance, in *Hoops* (created in 1951 for London Theatre Ballet) he took a child's hoop and wove a series of dances around the variations of pattern obtainable from a collection of these primitive toys, combined with the bodies of the dancers.

Later in *Street Games* (for the New-Ballet Company in 1952) he treated in the same way a series of typical children's pastimes—skipping, hop scotch, dressing-up, chalking words on walls. In *Peepshow* (for Ballet Workshop in 1952) he made a brilliantly witty *pas de trois* out of basic ballet steps presented almost as if the dancers were at the *barre*.

A successful comedy ballet is most difficult to achieve as all comedy in the theatre relies on perfect timing and the ability to introduce some original twist to a well-worn idea. The reason why Gore has been so successful in this direction is because of his theatrical background.

But, although he has made some of the best light ballets in the English repertoire which are deservedly popular, it should not be thought that they form the main stream of his creative power. It is the ballet with the strong dramatic theme which will probably be considered to be his most important contribution when his final story comes to be written.

His sense of drama, first apparent in *Confessional*, was developed further, but quite differently, in *Mr. Punch* (for Ballet Rambert in 1946), when he turned the old well-loved and rather brutal Punch and Judy scenario into a ballet.

Themes personal and timely

Later, when Ballet Rambert was in Australia, he took a theme which was something personal to him at the time and turned it into a ballet using Rachmaninoff's second piano concerto—*Winter Night*. After the company returned to England he made *Antonia* in 1950. Again he used Sibelius music for this apotheosis of a love affair—a man strangles the girl who has been unfaithful to him. Many people professed to be shocked at this work, but, in fact, it was little more than another of Gore's reflections of the times. The harsh aftermath of war brings many such incidents.

His greatest dramatic work to date is undoubtedly *La Damnée* (for Les Ballets des Champs Elysées in 1951), later called *Crucifix*, for the Australian National Ballet and not yet seen in England. It provided a major role for Gore's wife, Paula Hinton, as the girl wrongly accused and burnt at the stake. It also realised something about which he feels very strongly—the horror of persecution and the mass-hysteria of the witch-hunt which reduces human beings to the lower type of animal.

Trends of creation

It can be seen that there are two distinct trends in Gore's work, but there is also a third one in which he uses the classical vocabulary to make a plotless ballet sometimes, erroneously, called—abstract. Into this group come *Kaleidoscope* (now called *Fireflies*) and *Plaisance*, both for Ballet Rambert. With these three approaches to the art of choreography at his finger-tips, he ought to get anywhere he wants. The best examples of each will be in the repertoire of the company he is now forming—The Walter Gore Ballet.

It has been said in the past that Gore was difficult. This same thing has been said about almost everybody who ever did anything worthwhile in the theatre. The truth is that Gore is thoroughly professional; something he has naturally acquired from his family. Therefore having professionalism inherent in him, he has little time for the amateurish and muddled approach which has marred so much of what has appeared under the long-suffering name of ballet.

He has a mistrust of all the hocus-pocus which surrounds so much ballet today. All he wants is to be allowed to get on with his work and continue on the path which he believes to be the right one. To achieve this he does not spare himself or those with whom he works—he can work day and night for a week.

His belief that if ballet is to progress it must be enterprising may lead to a lot of new ideas. He wants to develop the ballet to the human voice and to solo instruments. It is possible this small and compact company may do for England what Roland Petit's Ballet de Paris has done for France. All this is possible, as he is fully equipped for it.

The two choreographers who have influenced him most have been Massine and Ashton. This, together with the background of Ballet Rambert, in which he remained for so many years, has given him a firm and solid foundation. But it is what he has inherited from those five generations of theatre artists that will give him the greatest assistance in making his ballets exciting theatrical experiences, and will help him to overcome the trials and tribulations of taking a ballet company all over the world.

With Beatrice Appleyard in Rio Grande. *Photo: Debenham*

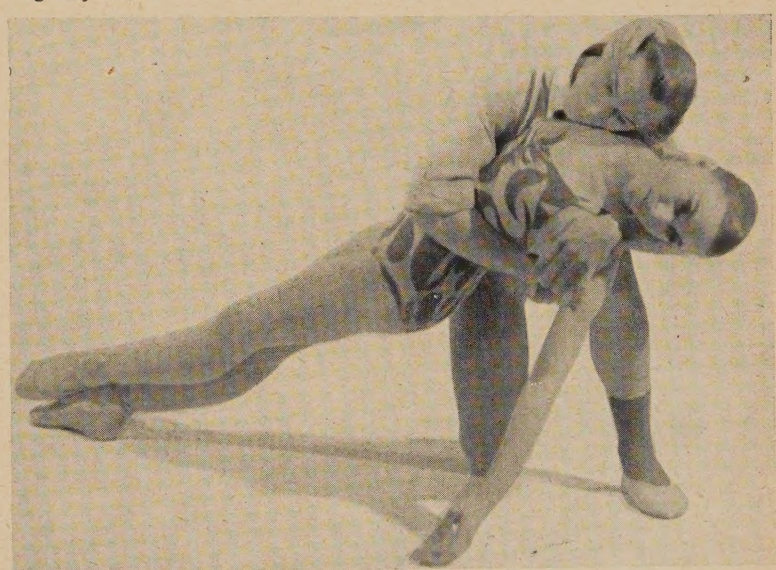
COVER STORIES

This month's front cover, by Ken Ross-Mackenzie, is of Colette Marchand, the star of Roland Petit's Ballet de Paris now having such a success at the Theatre de L'Empire in Paris and which may shortly be seen in London. Marchand has also scored a great success in a straight acting role as Marie Charlet in the film *Moulin Rouge* now being shown in London and soon to be released.

COLETTE MARCHAND is a product of the Paris Opéra. She left and, together with Serge Perrault, appeared in various concert groups. She was the first star of Metropolitan Ballet in England and later joined Roland Petit when he founded his Ballet de Paris in 1948. In that company she had many roles created for her and took over Agathe in *Les Demoiselles de la Nuit* after Margot Fonteyn. It was in *L'Oeuf à la Coque* that the now famous legs first caused such a stir and they and she became the hit of the season when the company went to New York. After two seasons on Broadway and a coast-to-coast tour Marchand went into a revue, *Two on the Aisle*. She returned to Paris to appear in a revue with Maurice Chevalier—*Plein Feu*. Before the Ballet de Paris was reorganised she played a straight role in the *Moulin Rouge* film.

The back cover, by Derek Allen, is of John Gilpin, star of Festival Ballet.

JOHN GILPIN was born in Southsea in 1930, where his first teacher was Tina Pearce. He won a number of medals for his dancing and in 1939 went to the Cone-Ripman School. He played straight roles on the stage and in films, including *The Years Between*, *They Were Sisters* and *Peter Pan*. In 1945 he joined Ballet Rambert and immediately took over principal roles as well as having several created for him. He created Jack Ketch in Gore's *Mr Punch*, Charlie the Rabbit Catcher in Andrée Howard's *Sailor's Return*, and a leading role in Gore's *Plaisance*. He later danced with Ballet de Paris and the de Cuevas company. It has been with Festival Ballet that he has reached the high position he now holds in British ballet and is considered to be one of the leading male dancers of our time. He now dances all the main classical roles including Albrecht in *Giselle*, The Prince in *Nutcracker*, The Poet in *Les Sylphides* and The Spectre in *Le Spectre de la Rose*. Has created roles in Lichine's *Symphonic Impressions* and *Concerto Grosso*, in Ashton's *Vision of Marguerite* and Michael Charnley's *Symphony for Fun*.



With his wife, Paula Hinton in Pastorale for Today. *This work, in the form of a rough layout for a ballet, was first created for Continental Ballet and later seen at Ballet Workshop. Gore considers it to be the ballet he most enjoyed doing.*

PREOBRAJENSKA—great ballerina and teacher

by
ANTON DOLIN

Who connected with the dance, what young dancer arriving for the first time in Paris, does not know the Studio Wacker, Place Clichy? How many famous names in the world of ballet have mounted those stairs, stairs that lead to innumerable dance studios in this famous building.

Here not one but many teachers arrive each morning to impart their knowledge and learning to the ever-growing number of aspirants of the dance. Here one can find still, after so many years, the beloved ballerina of bygone days—Olga Preobrajenska.

HOW lucky is the dancer—young, old, beginner or already proved and worthy—to be able to study with her. For not only does she teach, but from that little figure, a dynamic inspiration and understanding of the art can be acquired.

Few really great dancers are great teachers. Nor, in my opinion is it always necessary that to be a great teacher one must also be a great exponent. When though, as happily in this case, they go together then such teaching is rare indeed.

Preobrajenska began her training with both Johannsen and Tranoff in St. Petersburg. After a short period with them she became a pupil of Cecchetti. It was he who said she had arms and a *port de bras* which sang.

She was the only ballerina who gave lessons at the same time as she was still dancing all her famous roles on the stage. In the Imperial Theatres it was the rule that only those with twenty-five years' service behind them could be accepted as teachers. An exception was made in her case because of her remarkable talents both as ballerina and teacher ; she was accepted as the latter long before the usual term of 25 years had been attained.

In 1921 she left Russia and opened her first school in Berlin where she taught for three years before coming to Paris. Since that time, apart from a few weeks rest each year, she has been teaching.

This beloved figure of the dance was born in 1870. She entered the Imperial School in 1879. Ten years later she was engaged in the *corps de ballet*. Ballet history has already recorded her innumerable roles (including *Coppelia, La Fille Mal Gardée, Paquita, The Nutcracker, Esmeralda, The Fairy Doll, Talisman, The Sleeping Beauty, Raymonda, The Seasons, Harlequinade, Don Quixote, Giselle, Corsaire* and *La Sylphide*) but that of Esmeralda will always remain outstanding.

Today, as one is privileged to watch her give a class or to partake in it, and as one watches those little feet and legs still twinkling, still unbelievably brilliant in the perfection of their placing, it is not hard to visualise what a great ballerina she was. " Dance with your head, your eyes, mes enfants." How true and how important.

And more than just tell you what to do she can show what she means, by that proud little head and those penetrating eyes. Eyes that light up when a step is well executed, that become cross when badly done.

I was able to watch her classes on several occasions during the last months and I was struck by something about which I feel very strongly. That is, that when one is teaching and the same combination of steps are used and given to both girls and boys that the execution of the steps should, within their limits, be danced with a difference in style for the male dancer as opposed to that of the female.

Preobrajenska in Chopiniana *in the early years of this century.*

This is something that Preobrajenska imparts at once. Just as did Astafieva in the past and does Nijinska today. Perhaps that is why all of them can name as many famous male dancers as their students as ballerinas.

To name the past and present pupils of Preobrajenska would be to name nearly if not all who are known to the dancing public of today.

As one class will end so another begins. Again the little hand picks up the watering-can and lightly sprinkles the floor around the edge of the *barre* where another line of pupils are about to begin their daily ritual.

And so—day in day out, week after week, year after year—knowledge, tradition and the art of the dance is carried on. She taught, and teaches, George Skibine ; she taught his father.

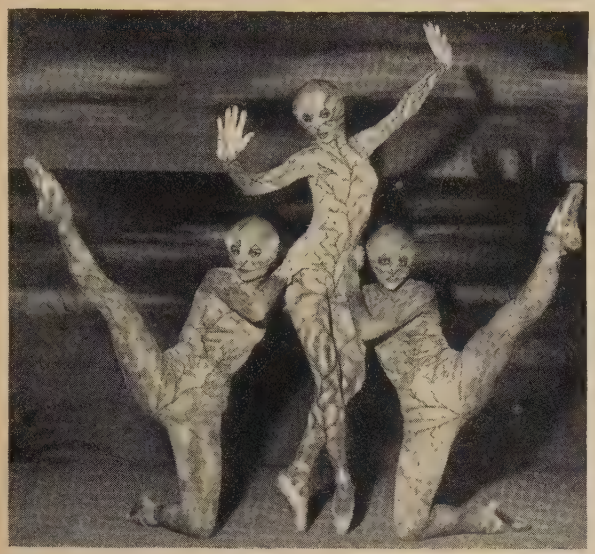
Continued on page eleven

Top left: Preobrajenska in the costume for Valse Caprice.
Middle: A photograph taken of her when she was at her height as a ballerina.
Bottom left: With her partner, Nicholas Legat.

ERRATA

In Anton Dolin's article, The Judgement of Paris, in our April number there was a mistake on page 13. Twelve lines down in the first paragraph, the sentence should read, "It does *not* need a super intelligence . . ."

THE SYNOPSIS OF A BALLET



Left: The Three Fevers (Helge Monson, Jocelyn Volmar and Tania Karina) whom the Genie of the Marsh calls up from the swamp to bring weapons for the Hunter to kill the Aigrette.

Right: The Genie of the Marsh (Oleg Sabline) tries to make the Hunter (Vladimir Skouratoff) shoot the Aigrette (Rosella Hightower). This photograph was taken on the rocks at Cannes, where the ballet had its first performance. Photos: Lido

L'AIGRETTE

First given at the Casino in Cannes by the Grand Ballet du Marquis de Cuevas on February 17, 1953.

Music by George Chavchavadze. Choreography by Birger Bartholin. Decor and costumes by Ina Rosselli. Book by Princess Marthe Bibesco.

Cast

L'Aigrette ... ROSELLA HIGHTOWER
The Hunter ... VLADIMIR SKOURATOFF
Genie of the Marsh ... OLEG SABLINE
Three Fevers ... HELGE MONSON, JOCELYN VOLMAR, TANIA KARINA

This is the original story upon which the ballet is based.

A MARSH in springtime before daybreak. A young fisherman has escaped from his father's house in order to hunt an angel. He has seen the Aigrette in a dream.

He has no weapon other than a net which he drags miserably through the mist, so as to entrap his dream. . .

The dawn comes. . . .

All the creatures of the marsh awake to uneasiness for day is about to be born. The air becomes rosy.

It is not only one being, it is all the innocents who cry out without one dissentient voice. They come out of the hiding places of the night to celebrate the light that darkness has not known. And it is the whole water which sings.

The young hunter returns ; he throws his net into the air. He makes it sound like a whip. He jumps like a fish that a fisherman has taken out of the water. He terrifies the creatures of the marsh. Some run away, some dive. All hide, solitude reigns.

The light increases. The sun springs as a sword from its scabbard. The Aigrette arrives with the day. The hunter dazzled, opens his hands and drops the net. He is unarmed.

The Aigrette has surprised the hunter. The hunter believes he has surprised the Aigrette. A captive, he goes to capture her. Unarmed, it is in his hands that he is going to take her. He is going to caress her divine wings until the end of time.

Senseless creature ! To seize the untouchable, he extends his arms. The fear of the Aigrette has put fear into the hunter. He trembles. He hesitates. She flies away like a morning dream when the sleeper wakens.

The angel who takes her wings away leaves a feather in the hunter's hand. Despair at having lost the Aigrette makes the hunter delirious. He calls up the Genie of the marsh. He asks to be given weapons to await the return of the angel.

The marsh loses its colour. The reeds become black. The sky grows pale. Miasme comes out of the reeds. Dance of Miasme accompanied to the music of mosquitos.

The sky darkens, a flash of lightning followed by the roll of thunder. The Genie of the marsh arises brandishing a cut reed. It is the first weapon.

The Genie calls three times with the cry of a red heron. Little fevers appear and dance. The first presents a bow ; the second, a quiver ; the third, a bag of gall in which to dip the reed.

Evil dance of the Genie of the marsh around the hunter while he casts a spell and teaches him how to cut the Aigrette's feather. The hunter learns how to fix the feather to the reed so that it will become an arrow.

The Genie teaches the hunter how to poison the arrow.

He imitates the love call that will bring back the Aigrette. The young hunter, lost, calls to heaven. The Genie drags him to the middle of the reeds, They all hide, lie in wait, listen. Silence.

The day ends, the sun disappears. The atmosphere becomes rosy. The Aigrette returns beating the water with her wings. The hunter parts the reeds. He sees his angel approaching without fear. The bow falls from his hands. He is going to be able to caress the elusive wings for an eternity of happiness. Love carries them away lighter than a feather in the wind. They dance.

The Genie reappears to separate the mortal and the divine creature. Death alone can separate them. In this extreme peril, the Genie calls all the corruptive powers of the sleeping water. The creatures of disunion arrive and throw themselves on their living prey. The Aigrette escapes from the hunter's arms, separates herself from human love which only means corruption. Fireflies appear.

The hunter sees his angel fly away. In desperation he picks up the arrow, the Genie puts the bow into his hand and commands him to shoot. The arrow whistles through the air and falls.

The powers of corruption throw themselves on the body of the hunter and tear it. The mud swallows him up. Weep, reeds of the Styx, for the young hunter who is no more.

Lightning strikes. The Aigrette opens her wings and takes flight in the middle of the lightning. She crosses death without being touched.

Princess Marthe Bibesco

PREOBRAJENSKA

Continued from page ten

Recently the former announced to her that he was the father of twin boys. " Now how can I die," was her immediate reply, " for I have two more pupils."

In the memory of her pupils, and those who love her, she will never die. And her work and teaching will always be carried on by her aid and former pupil, to whom so much of her genius as a teacher has already been imparted —Elvira Roné.

Preobrajenska today seen with her aid and successor, Elvira Roné.

The death of the girl of Babylon. Jane Shore and Esteban Cerda are centre, Norman Morrice and Norman McDowell are on either side.
Right: An interesting group with (from top to bottom) Esteban Cerda, Norman McDowell, Jane Shore and Norman Morrice. *Photos: Paul Wilson*

PSALMUS TENEBRAE

First given by Ballet Workshop at the Mercury Theatre on Sunday, March 15, 1953.
Choreography by Jack Carter. Music by Busoni. Decor and costumes by Alan Tagg.

By the waters of Babylon we sat down and wept when we remembered thee O Zion. For they that led us away captive laughed and said, " Sing us one of the Lord's songs." Woe unto thee, daughter of Babylon. Happy shall he be that rewardeth thee as thou hast served us.

Cast
JANE SHORE
NORMAN McDOWELL
ESTEBAN CERDA NORMAN MORRICE

The Choreographer

JACK CARTER started his choreographic career with the Continental Ballet, producing for that company a somewhat grim *Dante-Sonata*-like work *Episode*. This was followed by a good-humoured light ballet *Impromptu for Twelve*, and an excellent Four Seasons burlesque, for the Ambassador Ballet, *Stagione*.

When Ballet Workshop opened on January 14, 1951, Jack Carter was represented on the first programme with another satirical burlesque *L'Homme et sa Vie*. The success of this led to the Ballet Workshop revival of *Stagione*. Turning away from burlesque he next produced a classical *pas de deux* and later an interesting ballet in a quasi-Spanish idiom, *Por tres Personas*.

Last year Ballet Workshop produced an entirely new working of his ballet on the Narcissus legend, *Living Image*. This, originally created for television with John Gilpin and Nathalie Leslie in the leading roles, was here given with an all-Negro cast.

At the end of last year he created a dance-drama, based on Marcel Proust, *Ouverture*. This was extremely well received and has been taken into the repertory of the Ballet Rambert.

Nearly all of Carter's work has been distinguished by the musicality of its phrasing and the originality of its dance-movement. Together with Michael Charnley, Peter Darrell and Michael Holmes, he is one of the most important of the Workshop's discoveries or exploitations, and of that quartet he is the one who so far has revealed the greatest range of expression.

The Ballet

PSALMUS TENEBRAE was specially composed for the Sophie Fedorovitch memorial programme given by Ballet Workshop. The ballet opens with three boys expounding their grief and remembering past happiness. A daughter of Babylon (presumably the celebrated whore of that city) enters and taunts them. They kill her and return to the private suffering of their all-masculine society.

The choreography is executed in a manner neither classical nor modern. As in *Living Image* Carter has evolved a special dance-vocabulary, this time based on classical dancing yet rejecting the more obvious classical steps, such as the *entrechat* and double *tour en l'air*. As is the way of all innovations in ballet, some are interesting, some are just different, but all are saved from the chaos that routs so many would-be innovations by the feeling for music possessed by their creator.

Much of the ballet's effect rests on the beauty of the carefully contrived static poses. The opening pose, for example, of the three prostrated youths has a sculptural grandeur which is dissipated when they start to dance.

The girl's role is weak, her fury nigh-on inexplicable and her maltreatment and death fringes dangerously on the ludicrous. Perhaps it is that the comparative realism of her beating-up strikes a discordant note with the formalised expression of danced grief that has gone before. A ritualistic murder would possibly be more in keeping with the mood of the ballet.

The three youths were well danced by Norman McDowell, Esteban Cerda and Norman Morrice, but Jane Shore, looking the perfect picture of healthy English girlhood, was rather miscast as the Young Lady of Babylon. The lighting, as with almost all Ballet Workshop productions, was an integral part of the ballet, and that much-neglected composer Busoni was a worthwhile and unusual choice for the score. **Clive Barnes**

SPEAK UP!

Sylphides past and present

SIR.—It amuses me that Mr. Dolin should complain that some company has " inexcusably " presented *Les Sylphides* with a *corps de ballet* of 14 (April issue, page 12). For he himself thinks nothing of presenting it with a *corps de ballet* of 16. The numbers in the original production were 20 *corps de ballet*, plus 4 principals. I have a photograph taken in Paris in 1909 in which this number can be clearly counted, allowing for one or two dancers at the end of the line who are outside the picture. There are ten in the other half line.

But surely there are worse distortions of *Les Sylphides* than presenting it with a reduced *corps de ballet*? Sadler's Wells Ballet proposes to use the original designs of Alexandre Benois, but has not yet realised that the tomb and other edifices which come in front of the ruined church do not belong to the backcloth at all, but should be cut-outs in front of it. My photograph, which was taken by flash-light, shows the shadows cast by these cut-outs on the backcloth.

In addition, no producer today, except perhaps Madame Rambert, uses anything like the traditional Diaghilev lighting. It should be greenish and so dim that the features of the dancer cannot be distinguished. The lighting at Covent Garden is always much too powerful and too white. It is pitiful that Markova should have to appear today in a production from which all atmosphere and mystery have been eliminated, one which looks like nothing so much as a fancy-dress picnic by arc-light.—LIONEL BRADLEY, 32 *Cranley Gardens, London, S.W.7.*

Early Gallery birds

SIR.—With reference to the reply to my letter of the January issue) which appeared in your April number, I agree that perhaps the issue of tickets for the gallery at Covent Garden a month or so beforehand is unfair to people who live in the provinces. But from consultation of the railway A.B.C., I note that it is possible to reach Kings Cross from Stevenage (where your correspondent lives) in 1 hour and 20 minutes.

Perhaps some of your readers, like many of us, would like to get up at four in the morning and try it. They would then realise that many people do come from the provinces and think nothing of it. It takes me 1½ hours from Hayes, so there is not much difference in travelling from afar.

If the thought of getting up so early puts people off, why not try an all night job, as there is always somebody to keep you company. All that is needed is a sleeping bag, a hot water bottle and plenty of enthusiasm!—A. R. LOVEWELL, 80 *Church Road, Hayes, Middlesex.*

This emerald isle

SIR.—You still don't listen to your critics. You devote more space than ever to foreign companies. Who cares what happens in Paris or New York or Timbuctoo? What we want is more about the companies in England, and particularly Moira Shearer. Please remember that DANCE AND DANCERS is supposed to be an English paper. The other countries can look after themselves.—PHYLLIS NEEDHAM, *Greenford Road, Greenford, Middlesex.*

TANCREDI AND CLORINDA

Revived by Ballet Workshop at the Mercury Theatre on Sunday, March 15. Music, Monteverdi. Choreography, Walter Gore. Decor and costumes, Ronald Wilson.

Clorinda - - PAULA HINTON
Tancredi - - - WALTER GORE
Narrator - - WILLIAM BIGGS

GORE is nothing if not an experimentalist. The revival of *Tancredi and Clorinda* at Ballet Workshop on March 15, was a welcome reminder of one of his previous experiments in dance form.

Monteverdi's Cantata *Combattimento di Tancredi e Clorinda* was composed just over three centuries ago. A dramatic setting of a famous passage from Tasso's *Jerusalem Delivered* it has a special place in musical history as one of the forerunners of modern opera. Gore's version was originally produced, with decor and costumes by John Piper, on May 1, 1951, for the English Opera Group at the Lyric, Hammersmith.

Last year Gore produced for Ballet Workshop a revised version with decor and costumes by Ronald Wilson and a piano version of the score by Michael Hobson. The present revival is of the second edition, although I believe Gore has taken the opportunity of slightly revising his choreography.

The story is of the Christian knight Tancredi who challenges a Saracen warrior to combat, not realising until his rival is dying and begging to be baptised that the warrior he has killed is his beloved Clorinda. The story has already served for two ballets by the American choreographer William Dollar. Whereas the Dollar ballets were modern in style, Gore has sought to give a genuine medieval flavour to his work.

Before the fight. Clorinda (Paula Hinton) left. Tancredi (Walter Gore) right. The Narrator (William Biggs) is seen in the background. Photo: Paul Wilson

To recreate for today's audiences something of the atmosphere of the original Monteverdi.

To do this he has used a severely stylised theatrical form. The dancers enter from the side of the stage and bow to the audience. While a Narrator sings the cantata from a pulpit aloft, the dancers enact the tragedy. At the end they rise, bow once more to the audience and leave the stage as they came. The dancing is little more than carefully deliberated movement. Everything, including the emotional expression of the dancers, is conventionalised.

The result is impressive and completely in keeping with the Monteverdi music. It is like watching an elaborate church ritual. The dancers, Hinton and Gore, are puppets of the music. Ronald Wilson's decor and costumes are equally well-adapted to the general conception of the choreography. **Clive Barnes**

MEPHISTO VALSE

First given by the Ballet Club in 1934. Revived by Ballet Workshop at the Mercury Theatre on March 15, 1953. Choreography, Frederick Ashton. Music, Liszt. Decor and Costumes, Sophie Fedorovitch.

Mephistophiles - MICHAEL HOLMES
Faust - - - ROBERT HARROLD
Marguerite - - PAULA HINTON
Young Men - NORMAN MCDOWELL
RONALD YERRELL
RAY POINTER
Young Women MARJORIE FIELD
YVONNE OLENA
JULIET DARNLEY

IT was fitting that on this programme devoted to the memory of that great artist Fedorovitch there should be a ballet that reminded us not only of her fruitful collaboration with Ashton, but also of her taste and genius as a stage designer.

Ashton's *Mephisto Valse* was first produced in 1934 for the Ballet Club. Although it was revived during the Ballet Rambert tour of Australia, it must be about eight years since it was given in London.

Now one is tempted to compare it with the entirely new working of the Faust theme, *Vision of Marguerite*, which Ashton has produced for Festival Ballet. Considered as craftsmanship *Mephisto Valse* hardly starts to compare with the highly-polished semi-precious jewel of choreography Ashton later produced. Yet on at least two counts the nineteen-year-old veteran measurably outdistances its brilliant successor.

In the first place Fedorovitch's designs are more suitable than those of James Bailey for Festival Ballet. Surely no one has used the small Mercury stage with such subtlety as Fedorovitch.

Also the earlier ballet, despite not a few ingenious moments in its choreography, had in Marguerite a great role, worthy firstly of Markova its creator, then Sally Gilmour and now Paula Hinton. This part, overshadowing the rest of the ballet, provides a tremendous opportunity for acting in the honourable ballet tradition of Giselle.

Hinton danced exquisitely and, like Goethe's Margareta, seemed "enchanting youth personified." Neither Robert Harrold as Faust, nor Michael Holmes as Mephistophiles could appear as anything but shadowy by the side of this most rare vision of Marguerite.

Clive Barnes

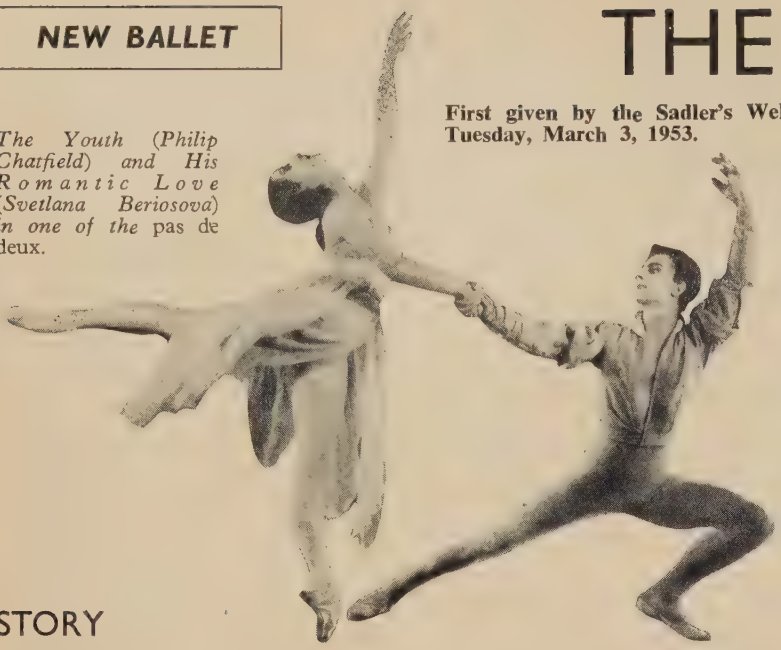
Mephistophiles (Michael Holmes) gloats over the lovers—Marguerite (Paula Hinton) and Faust (Robert Harrold). Photo: Paul Wilson

NEW BALLET

THE SHADOW

First given by the Sadler's Wells Ballet at the Royal Opera House, Covent Garden, on Tuesday, March 3, 1953.

Choreography and Scenario by John Cranko. Music by Erno von Dohnanyi. Scenery and costumes by John Piper.



The Youth (Philip Chatfield) and His Romantic Love (Svetlana Beriosova) in one of the pas de deux.

A BALLET IN ONE SCENE

A Youth	PHILIP CHATFIELD
His Romantic Love	SVETLANA BERIOSOVA
The Shadow	BRYAN ASHBRIDGE
A Young Girl	ROSEMARY LINDSAY
Her Lovers	BRIAN SHAW, DESMOND DOYLE, RONALD HYND.
Her Friends	Misses WINN, VALAIRE, DRAGE, BLOWERS, V. TAYLOR, BATEMAN, C. BOULTON, ZAYMES, EVANS, WALTON, LINDEN, DIXON. Messrs. CLEGG, PLAISTED, NAUGHTON, ARNOLD, BURNE, M. BOULTON.

Photographed by Denis de Marney

STORY

A YOUTH sees from a distance his Romantic Love. Whenever he tries to reach her a Shadow guarding her intervenes between them. Although he attempts to forget his ideal and to join in the earthy love-making of the Young Girl and her friends, the vision of his first love and her attendant shadow continually cloud his happiness. Eventually he attacks the Shadow ; it falls to the ground—non-existent. The Youth is united with his Romantic Love.

CHOREOGRAPHY

SIX cheers for John Cranko! Here is a choreographer who really knows what ballet is about. Not only is *The Shadow* a good ballet, it is also a good type of ballet. Cranko's slight theme has the imaginative implications that ballet alone among the theatre arts can subtly convey.

The basic story of a pair of lovers who find happiness after adversity has the quality of a myth. Cranko by removing all sense of period and place from his production, by making his characters impersonal but impassioned ciphers, allows the spectator to interpret his work according to fancy.

The ballet could represent the lover searching for his Platonic ideal, it could equally serve as illustrating the triumph of love over prudent chastity, or even the artist struggling to express himself. Such symbolism, to use in its proper sense a much maligned word, is unique to the art of ballet.

But conception and theme by themselves never made a good ballet yet, and of paramount importance the actual choreography of *The Shadow* is probably Cranko's most mature to date.

Choreographically the work stands somewhere between *Pastorale* and *Reflection*. The technical innovations, always a feature of Cranko's ballets, are present here but not obtrusive. He makes use of two choreographic strains, the pastoral and the romantic, intermingled in his design. Within the ballet he has allocated to each character or set of characters, a distinct range of movement, acting something like a choreographic *leit-motive*.

The choreography for the principals is fluent and graceful, with the contrast between the " sacred " and " profane " lovers clearly highlighted. Despite the charm of his soloist choreography it is Cranko's work for the *corps de ballet* that is the most remarkable. He uses his dancers boldly in varying patterns of groups and masses that recalls more the Massine of the symphonic period than any of his British contemporaries.

The work's only major blemish is, perhaps, in its construction. The ballet is split up into sections whereas it so obviously needs continuity. This is the result of working with an already existing concert suite as the score.

The Shadow has not got the poetic aspirations of *Harlequin in April*, and is consequently a little less moving. However it is Cranko's most consistently successful work and as a promise of things to come it might one day be regarded as a landmark.

DANCING

IN *The Shadow* Cranko has created the most important role for Svetlana Beriosova since Frank Staff's *Fanciulla delle Rose*. Her generous, unaffected dancing as the Romantic Love was grandly beautiful. As unlike Fonteyn in most things as it is possible to be, she shares with the great dancer a magnificent simplicity of movement which is instantly appreciated by the audience.

As the earthy lover Rosemary Lindsay slipped into the ballet-shoes of Nadia Nerina, who was, had not illness intervened, to have created the role. Differing from the intended creator both in physique and temperament Lindsay's considerable success was most creditable.

From the first performance Philip Chatfield partnered excellently as the Youth, a role most appropriate to his good looks and physique. It was not until later that he appeared to get the measure of the choreography, and then his dancing attained the same high standard as his partnering and presence. He made an ideal cavalier for Beriosova.

Bryan Ashbridge in the title-role had few chances but to look sinister, but everything he had to do was done well. The three Lovers were capitally played by Brian Shaw, Desmond Doyle and Ronald Hynd. From Shaw we have come to expect fine dancing, but he in no way overshadowed Doyle and Hynd—two of the most promising young male dancers in the organisation.

Cranko has given to the *corps de ballet* some

The opening moment of the ballet with Chatfield in silhouette.

Above: The Shadow (Bryan Ashbridge) comes between the Youth and his Romantic Love.
Right: A Young Girl (Rosemary Lindsay) and her Three Lovers (Desmond Doyle, Brian Shaw and Ronald Hynd).
Below: The final moment of the ballet with the lovers united.

of his most interesting choreography and the *corps* repaid him with a vital and alive performance. **Clive Barnes**

MUSIC

OUTSIDE his native Hungary, Dohnanyi's colourful *Suite in F sharp minor* is, after the popular *Variations on a Nursery Theme*, his best-known orchestral work.

It has all the ingredients that add up to make suitable ballet music—catchy tunes, danceable rhythms, contrasting moods and nothing going on for long enough to cause a choreographer embarrassment. As ballet music it is ideal—but not for *The Shadow*.

Cranko has fitted his story to it with great ingenuity, but the impression I received was that the theme had not grown out of his listening to it but had been imposed on to it.

Had this been a commissioned score, I rather feel that the main theme of the ballet would have been given more space to breathe and develop.

Despite its slight Hungarian flavour, Dohnanyi's music follows closely in the Viennese classical tradition. In feeling very like Brahms, its warmth and lyricism are untroubled (unlike the protagonists in the ballet) by doubts and shadows. It is happy, friendly music at times wistfully romantic, but never introspective or spectre-ridden.

By overloading it with emotions alien to its lighthearted spirit Cranko achieved the unfortunate result of making it sound insipid. **David Hunt**

DECOR

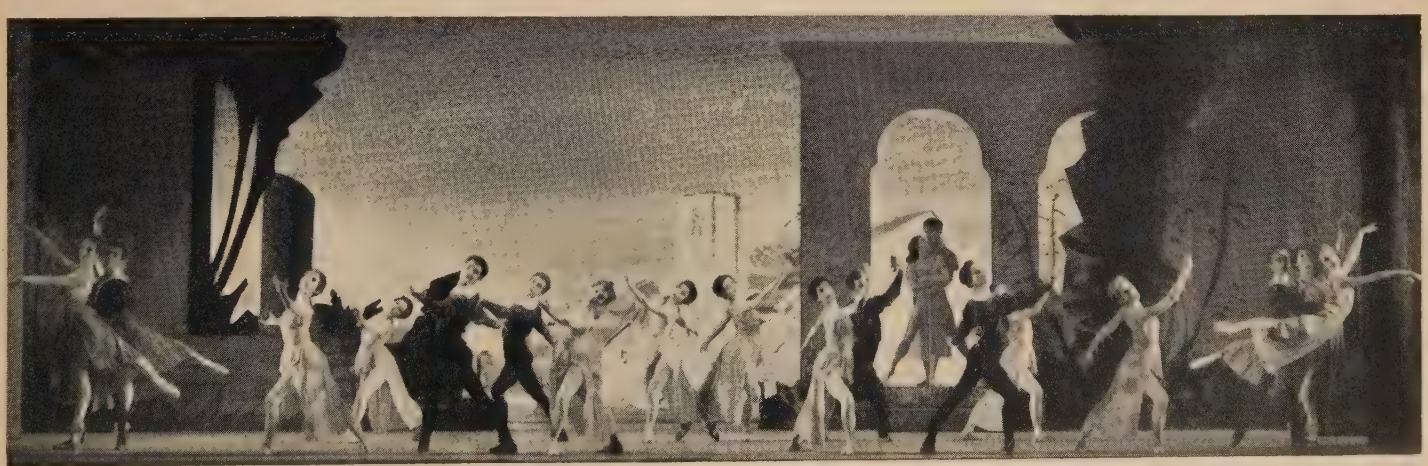
JOHN PIPER is a designer of atmosphere. All his work for the ballet has shown that when this particular quality is called for he has no equal—especially when the atmosphere is brooding or sinister.

To design *The Shadow* can have been no easy task as it had to have the feeling of spring, of fete, of youth, yet with the shadow of uncertainty always present. The setting is successful. It is a romantic landscape, far more *pointilliste* than is usual with Piper, with heavy ruins and a tremulous sky. The colours—blue, pink, chartreuse and browns and greens—are pretty even if they tend to give the setting a lack of depth.

The colours of the costumes were beautiful with the girls of the *corps de ballet* some in pink, some in pale orange ; the boys in emerald green and three male soloists in chartreuse. The close-fitting wigs gave them unity without character which was right. Beriosova was in white, Chatfield in grey and Lindsay in flame. The Shadow wore a sweeping black cloak lined in raisin.

The actual design of these costumes left a great deal to be desired. Not only did they lack the line to show off the choreography but appeared to have been very badly executed.

Piper is essentially a painter as have been many other of the most successful stage decorators—Picasso, Matisse and Rouault, to mention a few. These people seldom understand the complicated architecture of ballet costume. It has remained for artisans of the workroom to bring their designs to life. **Peter Williams**



curtain up!

The last photograph ever taken of Queen Mary with artists of the theatre. She is seen here with Alicia Markova and Anton Dolin when she went to the Stoll Theatre on October 31, 1950. The occasion was a gala performance given by Festival Ballet in honour of Dame Adeline Genée and the Royal Academy of Dancing. Queen Mary was Patron of the R.A.D. and Dame Adeline, a personal friend of Her Majesty, was—and still is—its President. Photo: Nixon

She loved the theatre

WITH the death of Queen Mary, the theatre has lost one of its most ardent and enthusiastic supporters. There was no form of theatrical spectacle that she did not enjoy whether straight drama, musical comedy or music hall. She went to everything with a zest which made younger and more blasé members of the audience look stupid.

She had many personal friends in the profession—amongst them were Sir Henry Irving, Dame Ellen Terry, Marie Tempest, and specially interesting to lovers of the dance was the great friendship between her and Dame Adeline Genée. Genée was one of the first dancers to raise the ballet in England to the high position it now holds. Today dancers are respected members of the community and now it is an honour to be a dancer, not a form of abuse.

The last time that Queen Mary went to the ballet was to see Festival Ballet at the Stoll Theatre on October 31, 1950. She went with the Princess Royal, Princess Alice and the Earl of Athlone to a special performance held in honour of Dame Adeline Genée and the Royal Academy of Dancing.

Sitting in a box decorated with pink and yellow carnations, the ballets and various points about the dancing were explained to Queen Mary by Dame Adeline. During the first interval, dancers of the company were presented to her. While talking to Markova about the difficulty of dancing for so long on point, Queen Mary even tried to get up on her toes herself. She asked Anton Dolin many searching questions about his make-up for *Petrouchka*. In spite of the very long programme she insisted on staying until the end.

The following morning she personally rang up the manager of the Stoll Theatre to say how much she had enjoyed the evening and also to enquire about a girl in the company who could not dance because she had 'flu.

It is those human and personal touches that turn a great Queen into a great person loved by all. The example set by Queen Mary in her attitude towards the theatrical profession has been upheld by her children and her grandchildren. The profession in its turn is deeply grateful and there is no other audience that they would rather play to than to members of our Royal Family.

Back at last

IF the morning newspapers on Thursday, March 19, 1953, had merely carried the single headline, "She's back!" there would not have been the slightest doubt in anybody's mind as to what it meant. On the previous evening Margot Fonteyn returned to Covent Garden. She returned in the role of the Girl in the Ball Dress, her first created role, in Ashton's seventeen year-old *Apparitions*.

No longer is this a role for a great ballerina, but it serves its purpose for a great ballerina to get back her stage legs. From the moment that Fonteyn peered so bewitchingly through the gauze to inspire the Poet, the audience was agog. There had been so many false starts, so many disappointments, so many stupid rumours spread around that it seemed almost impossible to believe that here she was back again in our midst as enchanting as ever.

When the final curtain fell the applause thundered out at her every appearance. After several calls with the rest of the company the curtain fell in what seemed to be a rather final way. The audience stamped, applauded and cheered. Eventually the big curtains swung up and there was Fonteyn alone on the stage with black curtains behind her and the stage carpeted with flowers.

Again and again she curtsied deeply as the clamour got louder and louder. Suddenly she put up her hand and the noise stopped as though a light had been turned off—the silence was almost more impressive than the noise. "Thank you so very much," she said, "but I really don't deserve all this." At length the public, who had refused to leave the auditorium during the interval, dispersed.

It was as though a warrior had returned triumphant from battle. For a battle Fonteyn has had. A battle with a disease which could have been fatal to her career, a battle with the fear that she would not be able to dance again to such perfection, a battle with the rumour which inevitably surrounds the illnesses of prominent people. She has overcome them all and now we look forward to seeing her in those roles which have given her world renown. It is doubtful whether the walls of that famous old theatre have ever known such a welcome home.

Relief for Spessitzeva

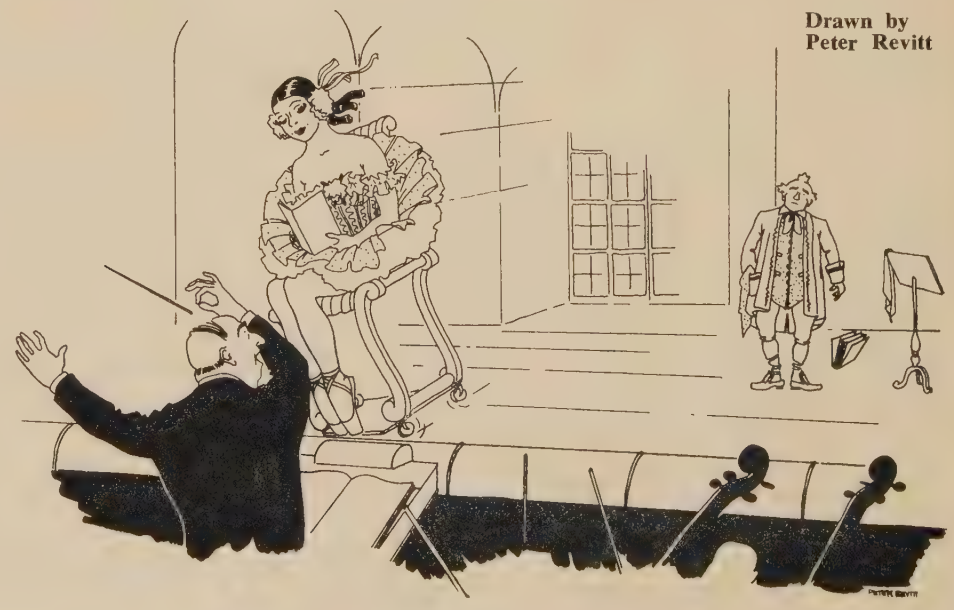
THE American Dancers' Relief Fund which was organised in the U.S.A. during the war has now been dissolved. By agreement between the directors (Wintrop Palmer, Rosalind Krokover and Sally Kamin) the remaining bank balance has been forwarded to Dr. Arnold Kilpatrick, who is director of the Hudson River State Hospital. The amount—25,306 dollars—is to be used to help Olga Spessivetzeva, who has been confined to the hospital for the past two years. The money will be allocated for minor luxuries not normally supplied by the hospital. We can imagine no better use that this money could be put to than in giving some comfort to one who, in the view of many, was the greatest ballerina of this century.

No points at eight

THE campaign launched by Anatole Chujoy (editor of *Dance News*) against children being made to dance on point at a too early age is already taking effect in the U.S.A. Several American shoe manufacturers have discontinued making point shoes small enough to fit children under the age of eight. We hope that over-anxious English mothers will take note of this. Nothing is more dangerous than forcing children on to their points at an early age so that parents can boast that their darlings can dance on their toes "just like Margot Fonteyn."

It's bound to happen — that Swanilda's wheeled-chair will one day get out of hand and go trundling into the orchestra pit in *Coppelia* Act two.

Drawn by Peter Revitt



The invisible man

PERHAPS we just cannot count. But we were a little surprised when our lively American contemporary, *Dance News*, published a photograph of four girls and one boy who have joined New York City Ballet and then named a fifth newcomer who did not appear to be in the picture. A possible explanation may be that *Dance News* has taken literally the old story about male dancers not counting for anything in Mr. Balanchine's company.

The higher the lower

A RESPECTED English critic, who should have known better, in a recent review of *Swan Lake*, referred to the Sadler's Wells policy of trying out possible talent from the lower ranks. He discussed the performances of Jackson and Nerina.

The critic might like to know that for some time Nerina has been listed as one of the principal dancers of the company, ranking with Elvin and Grey. She is the only dancer other than Fonteyn to have danced in all five full-length ballets in the repertoire. What a fuss there would be in Fleet Street if any ballerina started to discuss the lower rank ballet critics.

Lets all be ballerinas

IN America they do things in a big way. A beginners' book has just been published there " for future ballerinas." It contains, so the publishers claim, all the basic information any girl needs to perfect herself in " this currently popular form of the dance."

The book, we hear, really is a useful textbook for beginners but what an embarrassing surplus of talent we should find on our hands if any book really could perfect a dancer into a fully-fledged ballerina !

First night wake

PARTIES after the first night of any new ballet are as uncertain of success as are those doleful orgies arranged on election nights to watch the results come in. Ballet parties are famous for their insincerity—everyone congratulates everyone in the centre of the room and then tear each other to ribbons in the corners. After a recent first night, a ballet was received with such obvious lack of enthusiasm by both the public and the dancers that those attending the party after decided to hold a wake instead.

When Walters meet

WALTER GORE meet Walter Goehr ! Choreographer Gore and conductor Goehr are to work together on a television ballet. The music is Michael Tippett's *Birthday Suite*, which was written to celebrate the birth of Prince Charles.

When they met recently to discuss the project, Gore and Goehr laughed together over the similarity of their names and enquired of each other whether they had ever received letters by mistake addressed to the other. Neither had, although Paula Hinton (Mrs. Walter Gore) tells me that she was once dining in the restaurant of a hotel where some orchestra members were staying. A violinist from the next table came over and asked, " Are you *really* Mrs. Walter Goehr ? "

Honour for Canada

TO be granted the title "Royal" is a great privilege in any field of activity. Who could have guessed that the first British company to be so honoured would not be the Sadler's Wells company which we have come to regard as our National ballet?

Instead, it is one of the young companies which are scarcely more than beginning the real development of ballet in Canada—namely the Winnipeg Ballet. The company has earned this distinction by valuable pioneer work and it is most encouraging to see the efforts of this company, which may soon be seen in London, recognised in this way.

It is possible that after the Coronation and before the Canadian company arrives, the company at Covent Garden will also receive this privilege and be known as the Covent Garden Royal Ballet. This should stop a great deal of the confusion which now surrounds both the Sadler's Wells companies when they go abroad.

The ubiquitious Bobby

VERSATILITY knows no bounds. Since he gave up dancing, Robert Helpmann has enjoyed a big success in straight plays, dabbled in cabaret, acted on films and television and produced an opera at Covent Garden.

His latest achievement has been the highly successful production of *Murder in the Cathedral* at the Old Vic. Now it is rumoured that he will take the title role in the forthcoming London production of the American musical, *Pal Joey*. As well as act, he will have to dance and sing. This will not surprise those who saw and heard him as an Australian tenor in *Les Sirenes*. To quote a well-known American dance journal, "That, we would like to see!"

Great loss to the Garden

COVENT Garden, which is now getting nicely restored after the war, has in the past few months had to sustain several tragic shocks, shocks more potent than any of Mr. Hitler's nasty little ideas.

The death of Louis Yudkin in a plane crash, on his way to Rhodesia to arrange about the production of Britten's *Gloriana*, came as a shock to everyone. No theatre could have had a more faithful Stage Director. His great knowledge and love of the theatre, and of Covent Garden in particular, made him a person whom it will be impossible to replace. We know that our readers will join us in sending heartfelt sympathy to his widow and child.

happy birthday to..

		May
Nicholas Beriosoff	Festival Ballet	16
Margaret Hill	Sadler's Wells Theatre Ballet	16
Margot Fonteyn	Sadler's Wells Ballet	18
Peter White	Festival Ballet	19
Gilbert Vernon	Sadler's Wells Ballet	21
Veronica Vail	Sadler's Wells Theatre Ballet	22
Travis Kemp	Continental Ballet	23
Deryk Mendel	Formerly Champs Elysees Ballet	23
Tatiana Riabouchinska	Formerly Festival Ballet	23
Christian Foye	Opera, Nice	24
Ann Horn	Ballet Rambert	24
Cecil Bates	Walter Gore Ballet	26
Roma Duncan	Festival Ballet	29
Geoffrey Webb	Festival Ballet	31
		June
Rosemary Lindsay	Sadler's Wells Ballet	2
Molly Lake	Continental Ballet	3
Nathalie Leslie	Festival Ballet	3
Robert Harrold	Formerly Ballet Rambert	4
Nina Vyroubova	Paris Opera Ballet	4
Petrus Bosman	Festival Ballet	5
Ninette de Valois	Sadler's Wells Organisation	6
George Zoritch	De Cuevas Grand Ballet	6
Patricia Ashworth	Ballet Rambert	8
Norman Dixon	Ballet Rambert	9
David Gill	Sadler's Wells Theatre Ballet	9
Nancy Fielden Clement	De Cuevas Grand Ballet	10
Keith Beckett	Festival Ballet	11
Joanna Bowers	Ballet Rambert	11
Beryl Grey	Sadler's Wells Ballet	11
Greta Hamby	Sadler's Wells Ballet	11
Rosemary Valaire	Sadler's Wells Ballet	11

Readers with birthday cards for dancers can address them c/o DANCE AND DANCERS, 12 Phipps Mews, Eccleston Place, London, S.W.1. Letters will be forwarded to the dancer's home address to arrive on the birthday. Please post early.

Dancer you will know

VALERIE TAYLOR

As the Red Girl in Les Patineurs.
Photo: Maurice Seymour

Born in Ealing, London. Studied first under Margaret Clarke, Ealing, later under Phyllis Bedells. During this time she held a scholarship at the Royal Academy of Dancing. She studied for one year at the Sadler's Wells School before joining the Sadler's Wells Ballet in January, 1949.

Principal creation : Alice in Dream Children (*for Sadler's Wells Choreographers' Group*).

Principal roles : Fairy of the Woodland Glades in The Sleeping Beauty ; *Spanish Dance in* Swan Lake ; *Red Girl in* Les Patineurs ; *Foxtrot in* Facade.

LAST year Valerie Taylor emerged from the *corps de ballet* to dance the Fairy of the Woodland Glades in *The Sleeping Beauty*. All six of the Fairy variations are among the most searching tests of classical dancing in the repertory. This particular variation demands the most feathery of *bourrées*, firm balance and exquisite arm movements. The poise and delicacy of Valerie Taylor's dancing in this role have made her performances of the part among the most distinguished I can recall. These beautiful variations so often get undistinguished performances that it is a pleasure to always find one which realises the true meaning of classicism.

There is about all her dancing a lack of self-consciousness that makes her as equally at home in the abstracted zombieism of the *Facade* foxtrot as in the sham Hispanic posturings of the Spanish Dance in *Swan Lake*. As a Red Girl in *Les Patineurs* she is as pretty as a Christmas card.

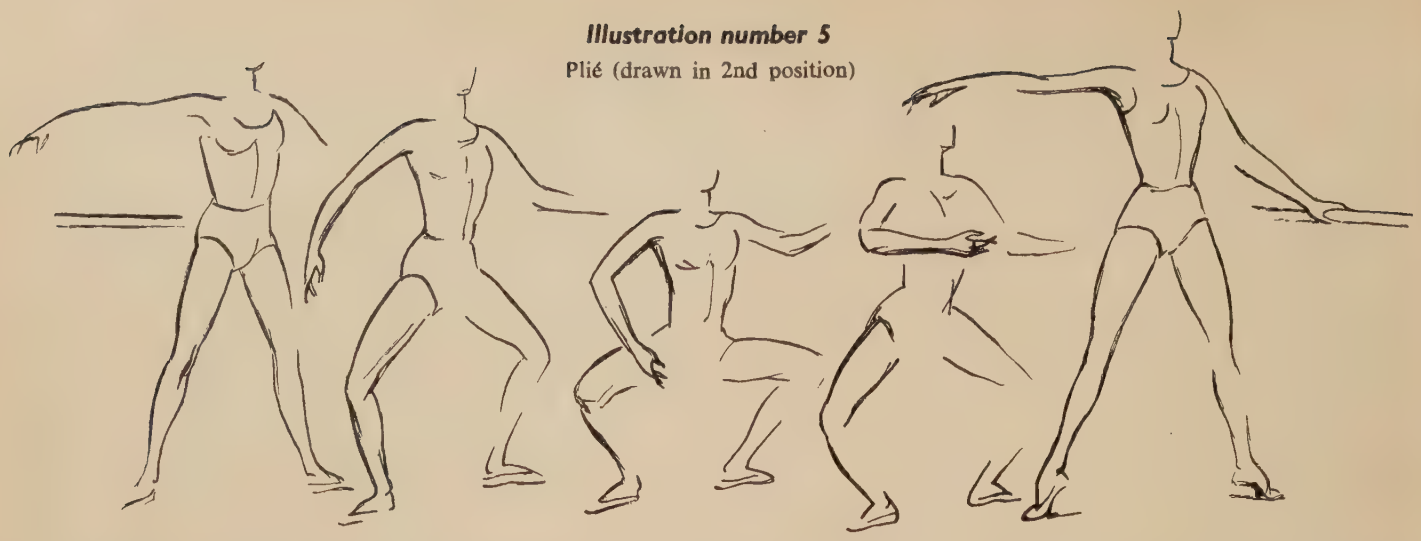
Her only created role to date has come in Franklin White's ballet *Dream Children*. Here, partnered by Ronald Hynd, she danced with some distinction a difficult *pas de deux*.

She is unlikely ever to lead a company, but given luck and the opportunity to acquire more experience she should one day become one of that band of senior soloists, loosely referred to anatomically as " the backbone of the company."

Clive Barnes

Illustration number 5

Plié (drawn in 2nd position)



STEPS OF THE DANCE 3

by BARBARA VERNON and JOHN GREGORY

Drawn by Eilean Pearcey

"*The dancer should learn to speak with his body.*" Jean George Noverre.

THE BARRE-WORK

I PROPOSE to introduce the steps and movements of the dance in the logical order of the class so that by following through one over-all class we shall learn the logical development of the classical system and absorb the whole vocabulary.

At the *barre* the foundations are laid ; the body is trained to grow straight and clean of line, to assume symmetrical proportions. Correct placing of the torso, legs, feet, and arms are the means by which balance and harmony of movement is acquired. From the first step at the *barre* the brain must be taught to concentrate ; a mental mastery over nature's obstinacies is essential towards attaining the elusive facility to move any part of the body with detachment and ease.

In the class I speak of, the *barre*-work is full and thorough, scientifically arranged and aesthetically composed. There is sound reasoning behind its structure ; there is deep-seated purpose behind its *rhythms. Its devices are calculated to mould, shape, develop, tune and perfect the potential dancer, and keep in perfect condition the trained dancer.

The *enchainements* of *barre*-exercises vary within the pattern of the whole. That is to say that while the structure of the class remains unchanged (the order of the class is its most infallible rule) the combinations of steps of which it is composed differ in every instance. This freedom of method carries many advantages, enabling the class to be always fresh and vital, and correspondingly exacting from the pupils a mental alertness and responsiveness.

In approaching the study of dance it should never be overlooked that the assimilation of its elements and composition is a slow process in which time must be allowed for anatomical adjustments and developments. It is the continuous balanced diet of stimulating movement that creates, over a period of years, the disciplined sensitive instrument.

POSITION AT THE BARRE

(see stance in previous article)

THE body should be placed at right angles to the *barre*, at a convenient distance so that the supporting hand rests lightly upon it. The hand that holds the *barre* should be slightly forward of the body.

PLIES

(*Illustration number 5*)

THE class starts with *pliés* in which both legs bend until the thighs are horizontal, and rise again to the flat foot, or on to the *demie-pointe*. The combination gives a slow relaxing, stretching and turning-out of the legs. In execution it should be like the placid action of a good shock-absorber or spring, a rhythmical slowly-down and slowly-up movement. In descending the knees must fall directly over the toes. It is a common fault that through too much pressure on the big-toe joint the knees are apt to fall forward—this must be avoided by pressing the weight towards the outside of the foot, or little toe. It will be noted that as the knees bend the heels have to give way and rise from the floor, with the exception of the *pliés* in 2nd position, and in open 4th position, when the heels remain firmly planted on the floor.

The *pliés* are generally given two in each of the 2nd, 1st and 5th positions, taken in that order ; sometimes *pliés* in 4th position, which call for a more drastic opening of the groin, are added. Each *plié*-rise should take 4 bars of slow waltz rhythm.

With the *pliés* the arm that is free describes a circular movement descending from 4th position down to 1st forward to 2nd and opening out again to 4th position. During most of the *barre* exercises 4th position to the side is the happiest place for the arm to remain in. While held thus the elbow should be slightly higher than the fore-arm. The hand held circular-wise continues the line of the arm ; the wrist should never be dropped, and the fingers should not be bunched or rigid.

DEMIE-PLIES

(*Illustration number 5a*)

USED in many of the exercises that follow. This *plié* serves as the recoil before the spring ; it provides the impetus and controls the landing. The legs should bend to a quarter or more generously to a third of the dancer's capacity, great care being taken that the knees are always well turned out, and that the heels are pressed firmly on the floor in all positions. The quality of the *demie-plié* is a smooth pressure into the floor.

*Accompaniment of the Class.—In order that the music shall serve the purpose of the class it is essential to have a pianist with the abilities to improvise expertly, and who is able to appreciate the rhythmical demands, the inflections and accents of dance movement.

DIRECTIONAL TERMS

Pointe ("sur la pointe" or "full point)" is when the dancer is dancing on the tips of her toes. This is generally facilitated by the use of specially blocked shoes.

Demie-pointe (on half point) is when the weight of the body is taken on the ball of the feet, standing on straight legs, with heels raised as high as possible.

En Croisé (to cross) In the croisé positions front and back the working leg points diagonally across the body.

En Effacé In the efface positions front and back the working leg points in an open position diagonally away from the body.

Ecarté A diagonal position in which the shoulder and working leg are held in the same direction. In the ecarte front positions the head looks in the same direction as the shoulder and extended leg; in the ecarte back positions the head looks in the opposite direction.

Demie-plié in 1st | Demie-plié in 2nd | Demie-plié in 4th croisé | Demie-plié in 4th effacé | Demie-plié in 5th

Illustration number 5a

A group of Buddy Bradley dancers now playing at the Embassy Club in London. *Photo: Rimis*
Left: Buddy Bradley surrounded by students while he beats Alfro-Cuban rhythms on a drum.

Bradley bridges the gap

FEW students eventually go on the stage. Of those few a quintessence will join a ballet company, but the majority will hoof their young lives out in musicals, revues and night-clubs, until they are overtaken by marriage, senility or stardom.

Between the classroom *barre* and the stage footlights is a gap. The gap between the trained student and the theatre artist. Buddy Bradley's School is intended to bridge that gap.

Buddy Bradley is a friendly, soft-spoken Negro from Eppes, Alabama. Today what he does not know about musical comedy dancing is not of any great importance, yet he did not originally set out to be a dancer. When he left Alabama for fame, fortune and New York, he intended to be a commercial artist. Putting up by chance at a boarding house which took theatre people he found himself first taking part in their impromptu cabarets, then, almost before he realised it, he was in show business.

He first visited England in 1932 and later Cochran invited him over to do choreography, but it was not until 1934 that he opened his school and settled in this country. For the Camargo Society he presented, in association with Ashton, his ballet *High Yellow* ; for Cochran he did the choreography for such shows as *The Cat and the Fiddle* and *Anything Goes* ; for films he arranged the dancing for the Jessie Matthews musicals (*Evergreen*, etc.), the only successful musical films yet produced in England. And, of course, he taught. Taught students and all kinds of theatre people, among them, to name only the less likely, Robertson Hare, Leslie Henson, Alice Delysia, Mary Skeaping, Vera Zorina, Markova, Dolin and Ashton.

During the war his school, like its near neighbour the Windmill Theatre, never closed. Walls came down, roofs fell in, but even when the blitz was at its height the school somehow continued. Buddy himself continued—staging dances for revues, musicals and cabarets. He even made at this time one of his rare personal appearances on the stage, playing himself in the Jack Buchanan show, *It's Time to Dance*. After the war in addition to his other interests he resumed work for television.

His school, one of the oldest dance schools in the country, is just off Piccadilly Circus. It is based on two basic principles. The first is that between the youngster who is ready to go on the stage, and the youngster who is not, there is the devil of a difference. The second is that few students are good enough at any one branch of stage dancing to specialise in that branch to the exclusion of all others.

The student at the Buddy Bradley School gets tuition in a wide variety of dance subjects. Classical Ballet is taught by Hilda Lumley, late of International Ballet. Richardina Jackson, until recently a soloist with Katherine Dunham, teaches the modern dance and takes special classes in Afro-Cuban drum rhythms and mime. Other modern dance classes are given by a pupil of Bert Stimmel's, Elizabeth Shelley who also teaches elementary Spanish dancing.

Buddy himself teaches tap-dancing and takes two special classes. In the first of these " Movement and Rhythm " he covers the rhythmic response to modern syncopated music, while in his " Singing Class " he teaches the technique of putting over popular songs.

Bradley's own teaching method can be summed up as exactitude (" I don't care how they do it, as long as they do it right, absolutely right ") and this spirit runs through the other classes.

As he considers that dancing styles must follow musical fashions his school stresses an awareness to music and he tries to interest his students in all modern trends in music—contemporary classical music, " modern " music (the American generic name for present-day intellectualised swing), bop and boogie-woogie, from Stravinsky to Kenton, from Hindemith to Gillespie.

Before the war he organised various groups of dancers (it was from one of these groups that Googie Withers originally came) and recently he has formed another group. Currently this is playing at the Embassy Club. With a repertory of about a dozen numbers, the group consists of 16 dancers. It is on these dancers that many of their teacher's hopes are founded. In about a couple of years he feels that one or two of them will make the grade into stardom. Seeing them rehearse under Richardina Jackson, one wouldn't be at all surprised. Meanwhile Mr. Bradley will go on teaching, as he has done for nearly twenty years.

Anthony Cowper

NEW BOOKS IN U.S.A.

Alicia Markova, her life and art, by Anton Dolin (Hermitage House, $3.95.)

THE American publication of Alicia Markova, Her Life and Art, by Anton Dolin, served, in a sense, as a climax to this ballerina's great personal success in the United States during this past autumn and winter. This handsome volume, containing a 24-page section of photographs, tracing Markova's career both on-stage and off, has been printed by Hermitage House and is now on sale all across America and the British edition is due shortly.

Because Anton Dolin, her former partner, was so closely associated with her over some of the long and important phases of her career, he was in a position to write her chronicle as no one else, save Markova, could. Certainly he has reported her life and triumphs as he saw them and to him we must be grateful for this first full-length portrait of one of the world's greatest ballerinas.

After finishing this book, however, some American observers sense that Mr. Dolin still thinks of her as " little Alicia," a child phenomenon, rather than as the mature artist and human being that she is today. Others were also left with a sense of incompleteness because Markova's background certainly must contain a storehouse of observation and experience that has not been recorded here.

Dance News Annual, 1953, edited by Winthrope Palmer and Anatole Chujoy (Alfred Knopf, $4.950.)

THIS is somewhat similar to *The Ballet Annual* in format and appeal. It is intended to " bridge the gap between the topical material contained in newspapers and periodicals and the few books on dance subjects published from time to time." To fulfil this need the editors have assembled articles from a variety of experts in the field.

As in all compendiums of this sort, a few articles stand out head and shoulders above the others. These include Dance In New York—Season of 1951-1952, by John Martin; Jose Limon, by Winthrope Palmer; Ballet In England During 1951-1952, by Mary Clarke; and The Legacy of Ballet Russe, by P. W. Manchester. There are numerous beautifully reproduced photographs, a checklist of new dance works presented in New York during 1951-1952, together with a checklist of dance books published during the same period.

The New York City Ballet, by Anatole Chujoy (Alfred Knopf, $5.)

HERE is a case history of The School of American Ballet and its many former producing units which resulted, finally, in the company as we know it now. Here is the story of the School from its inception, also the long range view of the many companies that emerged from its classes from time to time.

All the facts and data are here, also an amazing amount of heretofore unpublished anecdote. Chujoy has painted a strong portrait of Lincoln Kirstein that overshadows, at times, the work of George Balanchine. All the trials and tribulations of building a major ballet company are here and dealt with at length, but one wishes that material on Balanchine's creative processes in choreography had been further developed.

On the whole, the author has remained unbiased and detached in his writing. However, there may be controversy in some quarters over Mr. Chujoy's statement that Lincoln Kirstein's *Dance,* A Short History of Classic Theatrical Dancing, is "even now, some seventeen years after its publication . . . still the finest book on the subject in any language." Elsewhere in the volume Mr. Chujoy constantly reiterates Mr. Kirstein's dislike of " an artistic approach exactly like that of the Ballet Russe," yet nowhere does he give the reasons why an avant-garde organization like the New York City Ballet adds works like *Swan Lake* or considers adding productions of *The Afternoon of a Faun* or a full-length *Nutcracker* to their otherwise modern repertoire.

Arthur Todd

NEW IDEAS IN PROVIDING

MUSIC *for* DANCING

IN SCHOOLS, STUDIOS, ETC.

Improvements and innovations now available in sound reproduction offer those who run schools and studios many new opportunities to overcome the often difficult problems of providing adequate music for pupils. Indeed, choice of the proper apparatus can save hundreds of pounds over a period, to say nothing of time and trouble eliminated too, whilst the standards of the music itself can be so improved that this itself becomes an added inducement to the dancers. The answer, briefly, lies in the suitable use of tape recording equipment in place of conventional gramophone records. We specialise in supplying and installing high grade equipment of all types for reproducing music, and shall be very glad to advise without obligation.

CLASSIC ELECTRICAL CO. LTD.

352-364 LOWER ADDISCOMBE ROAD, CROYDON
SURREY Telephone: ADDiscombe 6061-6062

L & R ADAIR *theatrical costumiers*

COSTUMES ALL PERIODS IN STOCK—HIRE OR SALE
33 Old Compton Street, W.1. (opp. Gamba's) **GER 7043**

tights

WOOL & COTTON black & pink only	12/11
Other colours 3/6 extra	
WOOL	25/-
SILK	25/-
ELASTIC OPERA HOSE	50/-
LEOTARDS COTTON all colours	15/-
„ WOOL	25/-
CLASSICAL TUTUS Satin spangled bodice	£5

by POST (6d. extra) cash with order C.O.D. or callers

BRUNELLESCHI

DANCING ACADEMY

Westbourne Hall · 26 Westbourne Grove, London W.2 · Phone Bayswater 3540
Buses: 27, 7, 15, 46, 31, 28 to Westbourne Grove

- **Advanced Professional R.A.D. Ballet Classes daily**
- **Elementary and Grades Classes Daily**
- **Advanced, Intermediate and Elementary Spanish Classes Daily. There are a few Ballet and Spanish Classes in the evenings.**

Experienced and qualified Staff of Instructors

SIGURD LEEDER

SCHOOL OF DANCE

FULL PROFESSIONAL TRAINING
INTENSIVE EVENING COURSE
AMATEUR CLASSES FOR MEN AND WOMEN

OPEN CLASSES FOR PROFESSIONALS
Mon., Tues., Fri. 3 p.m.

46a Regent Square London W C 1 TERminus 1915

Stella Karin

CLASSICAL BALLET

Studio: 10-11 Great Newport Street, W.C.2
Opp. Leicester Square Tube TEMple Bar 3802

DAILY CLASSES 10.45 a.m. Saturdays 10 a.m. with double work Classes for business men and girls Monday 7 p.m. Beginners and private lessons by arrangement
Lessons can be arranged in any other type of stage dancing

Hilde Holger SCHOOL OF MODERN BALLET

EXPERIMENTAL GROUP — *Technique and expression of the Modern School. Assisted scholarships for deserving and gifted students*
CHILDREN CLASSES — *Professionals* *Amateurs*

Apply to Sec.: Studio, 27 Oval Rd., Regents Pk., London, NW 1
Telephone: Gulliver 6822

★ Ballet and Modern Classes in Chelsea ★

PAMELA FOSTER

R.A.D. GOLD MEDALLIST
Special Children's Classes 4.30 p.m.
Private Lessons by arrangement

★ ★ ★ ENQUIRIES KENSINGTON 7790 ★ ★ ★

Anna Lendrum

School of Russian Ballet
(System of Nicolas Legat)
AT THE SALLE ERARD
18 GREAT MARLBOROUGH ST., LONDON W.1
Open professional class daily 10.30 *a.m.*-12 *noon* *Children's classes* *Evening Amateurs*
ENQUIRIES - DERWENT 5771

The Euphan Maclaren theatre school

FULL STAGE TRAINING
CHILDREN CAREFULLY TRAINED
JUNIOR BALLET CLASS EVERY DAY

APPLY FOR PROSPECTUS

The Studio 10 SCARSDALE VILLAS KENSINGTON W8
Western 6605

Dance and Dancers . . . . AT HOME

SADLER'S WELLS AT COVENT GARDEN

Elvin in Swan Lake

THE month of March saw ballerinas returning to Covent Garden like swallows. On March 11 Elvin appeared for the first time in the new production of *Le Lac des Cygnes*. Without any question hers is the finest performance of Odette-Odile yet seen since the ballet was revived and revised. For the first time we could really see how much she had benefited by her months at La Scala, Milan. She has new surety, poise and can sustain a full-length role without tiring. The old first-night nerves, which have marred so many of her performances in the past, appear to have vanished.

She dances Odette with her whole body. Her arms, always beautiful, are now perfectly co-ordinated with the rest of her. It is as though some power generated within her pulsates outwards to her finger tips and toes; the line of her body always makes a perfect composition.

Equally fine was her *adagio* in act three. Her characterisation of Odile has improved and is far more subtle. The only moment when she failed was in the 32 *fouettès*. How much better it would be if she left them out or did something completely different. It is no disgrace not to be able to achieve this circus trick—many of the world's greatest ballerinas have failed at this point and have been wise enough to omit them. It seems a pity to spoil an otherwise perfect performance just for a few turns.

COMPARED to this Moira Shearer's attempt at the role on March 14 was rather distressing and only saved by the perfect partnering of Michael Somes. This is not Shearer's role in any way and she should stick to Princess Aurora in the *Sleeping Beauty*, to which she brings aristocracy and great dignity combined with brilliance. She is perfectly equipped to make Aurora a Princess for every second of her 116-year journey.

Markova as Swan and Sylph

ALICIA MARKOVA'S return in *Giselle* on March 16 has been fully reviewed on page seven. The only other two ballets in which she is to appear during her guest season at Covent Garden are *Lac des Cygnes* and *Les Sylphides*.

As Odette, Markova seems to lack the warmth and brilliance which we have, either rightly or wrongly, come to consider essential for the perfect interpretation. Yet her artistry is such that even in this single act from *Lac* she was memorable. She does everything with such seeming ease that the spectator is apt to forget that anything has happened at all. The great lesson to be learnt from her performance is the way that she co-ordinates her characterisation with dance technique so that every movement has logic and proves that Ivanov's choreography had a meaning and was never merely a means of displaying a ballerina's technical prowess.

In *Les Sylphides*, on March 1, Markova showed that in this ballet she has no equal in the world today. She appeared to be wafted through this romantic landscape by an evening breeze. One was never conscious that her feet touched the earth. She seemed to drift down a moonbeam to dance the waltz. Her Prelude was like some half-remembered love song, all that remained of an old love affair. Words can never convey the magic that she restored to this work, in which she was so ably assisted in her flight by John Field.

Nor can words convey the amazing lack of understanding with which the rest of the Sadler's Wells Ballet plod so earthily through this moonlit masterpiece. Pert unyielding backs, unfluid arms, ragged lines, each of Fokine's lovely groups formed like a series of end-of-term tableaux, not one ounce of poetry in a work which, above all others, demands it. How is it that both the Sadler's Wells companies fail so dismally in this ballet? It seems that only Festival Ballet is capable of preserving anything of Fokine's great genius.

There is a new setting attributed to Benois which is a slight improvement on the previous ones. The ruin now appears to be a cut-cloth as in the original production; the sky is much clearer and there is not such a tangle of trees overhead so that the flood of moonlight which illuminates the stage is quite plausible. It is so bright, however, that all mystery has vanished. The wings, each of which has a tombstone, have been harshly painted and seem out of keeping with the backcloth. Could it mean, with all this refurbishing, that *Les Sylphides* is to be taken to America? Let us hope not, because unless Markova dances every performance we shall be adding further grist to the mill of the *Chicago Tribune*.

Two revivals

PETIT'S *Ballabile* makes a useful opening ballet—it has jolly music (Chabrier) and wonderful decor (Clavè). To get anything out of the empty choreography it has to be given with great *chic*. Fine dancer though she is, this is a quality which Avril Navarre lacks. The central role needs Elvin. Gallic verve is certainly supplied by Margaret Dale and Alexander Grant. If only as a means of pointing a reproachful finger at the inadequacy of British stage designers, this work is worth retaining in the repertoire.

LIKE *Rake's Progress* and *Apparitions*, de Valois's *Checkmate* was always far more effective on the smaller stage of the Sadler's Wells Theatre. The impact which this work originally created was tremendous; today it gets lost in the deep horseshoe of the Covent Garden auditorium.

It is, nevertheless, a worthwhile survival of a typically 'thirties ballet. Beryl Grey dominates the entire work with her megalomaniac of a Black Queen. She gives a very powerful performance, voluptuous and evil, brilliant in her scissor-like precision. As the soft-hearted but gallant Red Knight, Philip Chatfield seems exactly right, giving an interpretation quite different from, though never effacing, its creator, Harold Turner.

Peter Williams

SADLER'S WELLS THEATRE BALLET

A rendezvous to miss

BEFORE the company left England for their Continental tour they gave three matinee performances in their own theatre. At one of these (on March 28) they gave a programme which will be seen frequently on this tour—Ashton's *Les Rendezvous*, Cranko's *Harlequin in April* and *Pineapple Roll*. An admirably chosen programme.

Created as it was in 1933, *Les Rendezvous* was one of the earliest of Ashton's divertissement ballets; it is still one of the best works in this genre from any choreographer. So full is it of invention and charm that it would seem almost impossible to destroy it. Yet on this particular occasion the company appeared to be doing their level best to do just that thing.

William Chappell has done so many lots of designs for this work that one loses count, but I think the one used now is the blue-for-a-boy pink-for-a-girl confection created for the New Theatre during the war. It is inoffensive, undistinguished and badly lit. Hard it is to imagine that the principal roles now danced by Sara Neil and Donald Britton were once given so much distinction by Markova and Idzikovsky. Not even a ragged performance from everyone, except Annette Page, can really spoil this work. But surely more care could be taken to preserve a ballet which not only has never dated, but is still quite invaluable in a repertoire. If the Theatre Ballet can give no more than a "junior" performance, then it would be better to have it redesigned and taken into the Covent Garden repertoire.

Harlequin in tatters

AS the years pass it becomes more obvious what a fine work is Cranko's *Harlequin in April*. The peculiar qualities of Trecu seem even more suitable to Harlequin than did the intelligence and sense of style of its creator, David Blair. Trecu has a cat-like grace and occasional (but far less than of old) lack of discipline which makes him the ideal child of Bergamo. Unfortunately, his partnering still needs a lot of attention. As a Columbine, torn between her craving for her all-enveloping background and her love for Harlequin, Fifield gave a most creditable performance which should develop as she becomes more acquainted with it.

More care should be taken to preserve Piper's setting. When a decor is a ruin in the first place it merely looks impoverished if it is allowed to become tattered. The torn curtain of the wrecked theatre no longer glows blood red as was originally intended and the curious blue backcloth of the second scene is now completely dead.

Blair's last Belaye ?

WHETHER the company realised that the performance of *Pineapple Poll* was probably the last in which Blair would give his dashing performance of Captain Belaye in England is uncertain. Anyway, the performance all round was of an excellence worthy of a first night. Fifield made a sparkling Poll, a role in which she has no equal; Poole was a tender Jasper and Blair won all hearts. In spite of its deserved popularity, this is far from being Cranko's best work, but apart from Ashton's *Wedding Bouquet* it is one of the finest light works in any existing British repertoire. Whether it retains its popularity after Blair moves to Covent Garden remains to be seen.

After their return from touring the Continent at the end of May the company will have a Coronation season at the Sadler's Wells Theatre. June 6 is the tentative date for the premiere of Alfred Rodriguez's *Blood Wedding* based on a poem of Garcia Lorca. Denis Apivor has composed the specially commissioned score and Isobel Lambert has designed the costumes and scenery.

Peter Williams

INTERNATIONAL DANCE FILMS

THE film shows presented by the London Ballet Circle are now an established feature of the London dance scene. Their most recent programme given on March 20 was not perhaps as rewarding as some in the past. However, it is not the primary aim of the organisers to present these films on their intrinsic merits. These shows are intended to extend the range of dance films available to the London ballet public, and in this they most assuredly succeed.

The programme included two German films: one to Chopin's *Revolutionary Etude*, which in restricting itself largely to tortured grimaces and highly significant gestures is anything but revolutionary; the second film being a version of Schumann's *Carnaval*, which at times resembles a ghastly parody of Fokine. Both films, danced by members of the Staatsoper Stadtische Opera at the Metropole Theatre, Berlin, lack all taste but bad.

The Canadian film, *Ballet Festival*, is a documentary

Oleg Briansky as Count Danilo surrounded by the girls from Maxim's in Ruth Page's Vilia. *This ballet version of Lehar's operetta,* The Merry Widow, *will have its first performance by Festival Ballet sometime in the near future during their provincial tour. London will see this work during the Festival Hall season in July. The costumes and scenery have been designed by Wakevitch.*

Photo: Lido

Judith Espinosa

School of Dancing

PHONE Gerrard 4179
or WRITE—M. H. Morgan, 13/14 Archer Street, Piccadilly, W.1

WIGS ★ *for Stage, Theatre or Screen . . .*
VIVIENNE WALKER
Flat 4, 36 Nottingham Place, W.1
WELbeck 0140-0149

Have your Dress, Suit or Stage Costume specially designed and made for you by **CHEVAL HOUSE**

BARRY SWAN — THEATRICAL COSTUMES AND GOWNS
ANTHONY CORBETT — TAILOR TO GENTLEMEN
SPECIALISTS IN STAGE WEAR ★
2 Cheval Place · Knightsbridge SW7 · Kensington 7118

Status Shoes taller

The genuine, original shoes which increase men's height 2". 15 West End styles. Perfectly normal appearance. Soft, supple, first quality leather. Send stamp for list to:
STATUS SHOE CO. (Dept. S.83)
77 George Street, Portman Square,
London, W.1. Phone: WEL 8634
We also make really smart shoes for leg shortening, Men's/Women's

---

SLIM in six weeks or—money refunded

Revolutionary bath treatment—nothing to take internally, no exercises, no rigorous dieting. For free booklet (in plain envelope), attach name and address to this advert, post to SLIMSWIFT (Dept. S146), 3 Grand Parade, Brighton.

PRESERVE YOUR *Dance and Dancers*

with a self binder that makes a real book. Holds 12 copies and is gold embossed DANCE AND DANCERS. Strong and hard wearing. Each copy is individually bound by a special strength cord and can be removed with ease at any time. The volume lies flat at all openings. Price 10s. 6d. post free, abroad 1s. extra from DANCE and DANCERS, 12 Phipps Mews, Eccleston Place, London, S.W.1.
This binder is given Free with every two year subscription

The World's Greatest Bookshop

FOYLES

* FOR BOOKS *

New and secondhand Books on every subject
119-125 CHARING CROSS ROAD, LONDON, W.C.2.
Gerrard 5660 (16 lines) ★ *Open 9-6 (inc. Sats.)*

Ballet dress pattern

2/- post paid

sizes 6-17 years

When ordering please state age

Leff & Jason *Established* 1921
89 & 91 Middlesex Street, London E.1
Tel. BIShopsgate 4011 & 7496 Trains and Buses to Liverpool Street

---

MODERN AMERICAN DANCE
George Erskine-Jones
TEACHER-CHOREOGRAPHER with four of London's leading dancing academies. Available for further engagements
Write: 30 Beaufort Mansions, London, S.W.3

BALLET WORKSHOP

"A new hope for ballet" (*Dance and Dancers*, March 1951)

Every month Ballet Workshop presents new and experimental ballets at the Mercury Theatre. Here the choreographers of the future work out their ideas and prepare themselves for the day when the work of the older generation of choreographers (also trained at the Mercury Theatre in the days of the Ballet Club) ceases.
At Ballet Workshop will be found signs of a future in English Ballet.

Full details of membership and programmes from
The Secretary: BALLET WORKSHOP, MERCURY THEATRE, LADBROKE ROAD, W.11

DINELY REHEARSAL STUDIOS
for hire by the hour

Open from 9 a.m. to 9 p.m. Saturdays inclusive, for Teaching, Rehearsals, Examinations, etc.
OFFICE: 1 Devonshire Terrace, Marylebone High Street, W.1
WELbeck 6804 and 9907
Opp. Royal Academy of Music. Baker St. and Regents Pk. Stations.

Cecchetti Teachers

MARGARET CROSS 61 Osborne Rd., Newcastle-on-Tyne, 2.
VERONICA DICKINSON Nelson Lodge, Nelson Road, Southsea. Tel. 2207
RITA EMMERSON 23 Towncourt Crescent, Petts Wood, Kent. Orpington 1771
HILARY FRY Horton, Port Eynon, Swansea. Port Eynon 212
CAROL HILL 61 Old Park Road, N.13. PAL 8449 and 4714
DULCIE PYNE 63 The Ridgeway, Chingford, E.4. Silverthorn 1722
MARGARET SAUL 52a Philbeach Gardens, Earls Court, S.W.5. FRO 3554
LILIAN THOMAS Sleepersdelle, Sparkford Road, Winchester. WIN 3514
LILIAN ROSSER Meyrick Park Crescent & Clifton Hotel, Weymouth.
OLGA VALEVSKA 12 Pembroke Studios, Pembroke Gdns., W.8. WES 1433
KATE WALKER School, Temple Hall, Weybridge, Surrey. WEY 1007
ELIZABETH WEAVER The Maples, Upway, Weymouth and Nora Atkins School of Dancing, Belfast House, Gervis Place, Bournemouth.
KATHLEEN YATES 24 Chichester Rd., East Croydon. Phone 2980

Spanish Dancing

★**LALAGIA** 48 Kensington Mansions, Trebovir Road, S.W.5. FRO 6151
OLGA VALEVSKA 12 Pembroke Studios, Pembroke Gdns., W.8. WES 1433

Russian School

ELIZABETH MOORE 43 Squirrels Heath Ave., Gidea Park, Essex. Romford 1299

Modern Dance

LILIAN HARMEL 48 Elsworthy Road (off Avenue Road), N.W.3. PRI 3500
STELLA MANN 8 Netherhall Gardens, N.W.3. HAM 9317

Tights & Tutus

★**L. & R. ADAIR** 33 Old Compton St., W.1 (opp. Gamba). GER 7043

Theatrical Materials

★**EMPEE SILK FABRICS** Commerce House, 45 Middlesex St., E.1. BIS 7464

★ See also displayed advertisement

SMALL ADS.

3D. per word prepaid. Box No. 1/- extra. Minimum 3/-. 4 consecutive insertions charged as 3; 12 as 8. Send to DANCE AND DANCERS, 12 Phipps Mews, Eccleston Place, London, S.W.1. Display and Directory rates on request.

A RELIABLE duplicating/typewriting service. Experienced secretaries. Mabel Eyles, 395 Hornsey Rd., N.19. ARC 1765.

DEL SARTO School of Ballet holds children's classes and evening classes for amateurs and professionals at Woodford and Leytonstone. Enquiries: 46 Oak Hill Gardens, Woodford Green, Essex BUC. 3512

CABINETS for sheet music, also for gramophone records, from £6 18 6, delivered free. Finished in oak, walnut and mahogany. Send 2½d. stamp for illustrations. H. Stamford, 20 College Parade, Salisbury Road, N.W.6.

made in 1949. It shows the work of a number of Canadian companies, including the Volkoff Ballet and the Winnipeg Ballet. Although the excerpts seen of the various ballets are too brief to form any estimate of their worth, the film serves to indicate the interest shown by Canadian audiences in ballet.

Two films—one Czech, the other Polish—confirmed, if such confirmation were necessary, that when it comes to folk dancing we in the West cannot start to compare with those countries east of the Iron Curtain. Moreover, the poor anaemic mazurkas and czardas which our professional companies have the temerity to offer are choreographically hardly one-tenth as interesting as the dances in these films. Nor are they so well danced.

The now celebrated three-dimensional film *The Black Swan* was shown in a special two-dimensional version. If this is available to ballet clubs it is to be recommended as, in two dimensions just as in three, it remains a well danced and intelligently presented ballet film. At this performance Peter Brinson, who prepared the choreoscript of the film, gave a brief introductory talk.

The most satisfactory film of the programme was *Lord Siva Danced*. This, featuring Ram Gopal and his Dancers, is an excellent introduction to Indian dancing. Well directed and finely photographed, it is instructive and interesting.

Clive Barnes

L'ENFANT PRODIGUE

THE art of mime has been so neglected in this country that it comes as a pleasant surprise to find one of the most famous French mime plays given with such charm and understanding at the Arts Theatre.

The production given for a season starting from April 22 was very similar to that given at the Mercury Theatre a few years ago. Yoma Sasburg repeated her performance of the son of Mr. and Mrs. Pierrot, who leaves home with all the spare cash to carry on a life of dalliance with the pretty fickle laundress, Phyrnette. Here was the true Pierrot of the romantic era—lovesick, moonstruck and tender. Such sincerity and perfect understanding as she brought to the role never gave one the feeling that it was *en travestie*.

Sara Luzita was the brittle coquette of all French farce, while Harold Turner made a rakish bold bad Baron whose bright beady eye and lavish gifts would turn the head of any susceptible maid.

Quieter but with equal integrity were the parents Pierrot of Archie Harradine and Elaine Wodson. Reginald Wooley's settings could hardly have been bettered.

It seems a pity that there is no modern counterpart to Michel Carrè's sentimental little saga which has such nostalgic gas-lit music by Andrè Wormser. Here is an untouched field which could well be opened up by either Britten or one of today's many important composers combined with the animations of an Ashton or a Cranko.

Peter Williams

WALTER GORE BALLET

THE Walter Gore Ballet will open at the Festival Theatre, Malvern, on May 25. The company will be compact and limited to 20 dancers, starring Paula Hinton, Walter Gore and the stars of television ballet—Domini Callaghan and Michel de Lutry. Others in the company include Mary Duchesne and Cecil Bates.

Gore's idea is to have a smaller, gayer and more progressive company which will interpret and reflect the mood and spirit of the times. He intends to use young painters, designers and composers. The productions in rehearsal are designed by Hugh Stevenson, Kenneth Rowell, Ronald Wilson and Harry Cordwell; the composers are Poulenc, Ibert, Britten, Monteverdi, Arthur Oldham and John Addison. As well as the ballets by Gore, there will be works by Andrée Howard, Jack Carter and Michael Holmes.

The repertoire will include *Antonia, Crucifix, Mr. Punch, Hoops, Street Games, Tancredi and Clorinda* of Gore's old works. New ballets include, *The Gentle Poltergeist, Light Fantastic, Games with Ropes, Romantic Evening* and *Classical Suite*.

BALLETS JOOSS

OWING to the success of the season at Sadler's Wells Theatre, the season was extended a week until May 2. The season will be dealt with in full in the June number.

The present company has many fine dancers and all the works were given with the finish and imaginative production that we have always come to expect. Still outstanding amongst the dancers was Hans Zullig, who brought great dignity and sense of line to everything he did. Among the newcomers the most interesting were Beatrijs Vitringa (in *Song of Youth*) and Michèle Nadal (in *Big City* and *Pavane*) and the two Chilean dancers, Patricio Bunster and Alfonso Unanue (specially in *The Night Train*).

It is still the Jooss classics of the early 'thirties—*Big City* and *Green Table*—which create the most impact, though one scene (Barbed Wire) from *Journey in the Fog* had great dramatic effect. *The Night Train* had a fine sense of comedy, and there was some choreographic invention in *Song of Youth*. But of all the new creations, Zullig's *Fantasy* left the most favourable impression.

It has been reported that the city of Essen has been forced to withdraw its financial support from Ballets Jooss. If this is true then let us hope that support will be found elsewhere. A company of this kind is badly needed and as Zullig is developing into a most promising choreographer, others may be found to carry on the work which Jooss started.

SCHOOLS

TWO recitals by the Hilde Holger School of Modern Ballet showed originality and a great advance on the type of ballet usually given in performances of this kind. There were dances of America, India and Tibet, the latter was accompanied by Tibetan prayer songs. The ballets included *The Orchid* to Ravel music; two scenes from Goëthe's *Faust*, showing the machinery of witchcraft, performed to the spoken word; and *The Selfish Giant* based on Oscar Wilde's fairy story.

The performance was sponsored by the London Dance and Movement Centre in St. John's Wood. It might help these school displays if more public bodies would assist them in this manner, as even a small amount of money can help towards the numerous expenses which are bound to occur. It would do a great deal towards raising the standard of what are, after all, the nurseries of ballet.

Dance and Dancers . . IN FRANCE

by Marie-Françoise Christout

PARIS OPERA

CINEMA

Ballet in three parts by Rene Jeanne. Music by Louis Aubert. Choreography and production by Serge Lifar. Scenery and costumes designed by Touchagues. First performed at the Paris Opera, March 11, 1953.

Cast

Sylvia	JOSETTE CLAVIER
The Dancer	JEAN-PAUL ANDREANI
The Ballet-master	M. JODEL
The Impresario	M. DECARLI
Max	YOULY ALGAROFF
The Redresser of Wrongs	ALEXANDRE KALIOUJNY
The World's Sweetheart	LIANE DAYDE
The Seducer	MICHEL RENAULT
Him	SERGE LIFAR
The Drum-majorette	CLAUDE BESSY
The Vamp	LYCETTE DARSONVAL
The Divine	NINA VYROUBOVA

IN staging the ballet *Cinèma*, the Paris Opèra has attempted to bring together the first and seventh arts. The theme suggested by Renè Jeanne, though simple in its foundation, is weighed down by a multiplicity of episodes. The little dancer Sylvia, noticed by an impresario in the Rotonde of the Opèra, finds herself offered a contract for Hollywood at the end of her class.

In her elation she closes her eyes, and dreaming that she leaves the familiar room in the company of a fairy, evokes visions of the screen.

She finds the elegant Max Linder of the astonishing pirouettes, the formal attitudes of the art-film, Fantomas and the serpentine cat-burglar, Judex and Pearl White.

After Westerns rich with cowboys, Indians and saloon-girls, follows the expressionistic nightmare, Caligari. Finally there appear the great heroes: Douglas Fairbanks, bounding and impetuous, Mary Pickford, fragile and clinging, and the conqueror of female hearts, Valentino.

The nostalgic presence of Chaplin is seen against a quadrille of comedians. Marlene Dietrich reigns by her physical attraction, while Garbo, charged with her emotional prestige, remains for all the Divine. But Sylvia, after a final *pas de deux* with Chaplin, awakes. To the easy-going routine of the studio she prefers the rigid discipline of her own art, and returns to the stage.

TO transpose images from the cinema of the recent and more distant past into terms of the dance was a task both delicate and hardy. Perhaps the poetic and decorative magic of a Cocteau might have succeeded in forging permanent symbols, which could have formed pretexts for a skilful and inspired choreography. But alas! Renè Jeanne has shown himself to be an historian of the cinema, not a poet; to be too fond of the anecdote that breaks the thread of the rhythm.

The dull and tinselly sets and the too realistic costumes accentuated this aspect. On the other hand, Louis Aubert's excellent score deserves praise without reserve; its solid writing contains shades of easy fantasy, humour, and emotion.

The task of the choreographer is considerably hampered by the piecemeal nature of the scenario, and still more so by the coldness of the scenery. The evolutions of the *corps de ballet* can thus only be rare and fugitive, and the creative impulse is constantly smothered.

There are, however, some interesting moments—*pas de deux* and *de trois*, *variations* of the film stars, remarkably portrayed by Kalioujny (Fairbanks), Daydè (Mary Pickford), Renault (Valentino), Darsonval (Dietrich), and Vyroubova (Garbo). Josette Clavier and Andrèani have the charm of youth and dance with great purity of execution. Finally there is Serge Lifar's interpretation of Charlie Chaplin, sober, discreet, and moving in its melancholy way.

VARIATIONS

Romantic ballet by Serge Lifar. Music by Franz Schubert, orchestrated by Tony Aubin. Choreography by Serge Lifar. First performed at the Paris Opera, March 11, 1953.

CAST

LYCETTE DARSONVAL, MADELEINE LAFON, MICHELINE BARDIN, CHRISTIANE VAUSSARD, LIANE DAYDE, NINA VYROUBOVA.

AN evocation in the Romantic manner, this ballet requires of the six star-ballerinas, dancing together for the first time on the stage of the Opèra, to give a vision of pure dancing according to their individual feelings. Serge Lifar places them against a sober background of black curtains relieved by red and white drapery, and dresses them in long misty tutus decorated with flowers at the shoulder and the waist.

First they appear like a harmoniously arranged bouquet, grouped about the rose—lily, tulip, wistaria, cornflower, and violet. After a graceful *pas de six*, each flower comes forward in turn and dances a *variation*.

After the brilliant *variation* of the Rose (Lycette Darsonval), there follows the pure precision of the *tours à la seconde* of the Lily (Madeline Lafon), the haughty brilliance of the Tulip (Micheline Bardin), the pleasing freshness of the Wistaria (Christiane Vaussard). Finally, after the brief appearance of the young Cornflower (Liane Daydè), the charm and the discretion of the Violet is seen in the romantic attitudes of Nina Vyroubova.

In an atmosphere of courteous but passionate rivalry, each ballerina champions the flower she symbolises, pursuing her sisters in bounding and turning *diagonales*. A *pas de six* restores the serenity, the harmony of their diverse but complementary beauties.

The orchestration of Tony Aubin gives the well-known music of Schubert a richness of tone and a modern colouring which rejuvenates it. For his part Serge Lifar has conceived this ballet in the same spirit as, a century ago, Perrot conceived the *Pas de Quatre* for Taglioni, Grisi, Cerrito and Grahn. He has required of six contemporary fairies to give in terms of the modern academic vocabulary an image of perfection. His profound knowledge of each star's personality has enabled him to extract the best from his interpreters and to display in an exceptional manner their own particular temperaments in an outstanding and harmonious neo-romantic choreography: an apotheosis of the contemporary feminine dance.

ON March 25 Nina Vyroubova danced the title role of *Phèdre* in succession to Toumanova and Darsonval. In a part which above all demands qualities of a tragedienne in its interpreter, she succeeded in giving remarkable light and shade in her rendering of the savage grandeur of the daughter of Minos. Madeleine Lafon played Vyroubova's old role of Oenone. Michel Renault was a quiet, restrained Hippolyte. Kalioujny's Thèsèe does not compare to that of Roger Ritz.

In June the ballet company of the Opèra will visit Switzerland. At about the same time they are invited to appear in Florence. They will visit Orange and Salzburg in August.

BALLETS BASQUE DE BIARRITZ

PRECEDING Roland Petit's company at the Thèâtre de l'Empire, the Ballets Basques presented at the beginning of March a programme of folk songs and folk dances full of freshness and sincerity. Less varied and less known than Spanish dancing, Basque dancing has nevertheless many points of interest. (The Oldarra group, incidentally, has founded an Academy of Basque Dancing at Biarritz.)

It has more than one point of contact with classical dancing, and its elements can often be translated in classical terminology: it makes use, for example, of *petite batterie* and the *entrechat*. As is usual in folk dancing, the male dancing predominates, the girls only making discreet yet graceful appearances, and the couples never hold one another.

As well as variations of pure dancing, such as *La*

Roland Petit as the gangster in his own ballet Ciné-Bijou. *He is seen against André Beaurepaire's New York setting. Both Petit and Colette Marchand, as the vamp, have songs to sing during the course of the ballet.*

Right: George Reich as the husband of the girl who falls in love with a wolf in Petit's Le Loup, *based on a story of Jean Anouilh. Reich is seen here with Claire Sombert in the role of a gypsy. The designs by Carzou are said to be the most wonderful since Clavé sprang his* Carmen *designs on a grateful world.*

Photos: Lido

Danse de Guipuzcoa (province of San Sebastian) and the *Suite Biscayenne* (Bilbao), are several picturesque ballets, *Dimanche Basque*, the *Makil-dantza* or cudgel dance, *Espata-dantza* or sword dance. The orchestra is composed of four musicians (flute and tambourines).

BALLETS DE PARIS

THE return of the Ballets de Paris, which for more than two years had been scattered between Hollywood and Paris, was awaited with great curiosity. On March 17, at the Thèâtre de l'Empire, Roland Petit gave the first of a series of performances comprising four new ballets.

La Perle

THE first, *La Perle*, is a Japanese legend conceived by Mme. Louise de Vilmorin and set in a grey and yellow decor with learned hieroglyphics by Zao Wou Ki. Claude Pascal's music is allusive and discreet. To a somewhat obscure and incomprehensible scenario Victor Gsovsky has arranged very classical choreography, including some lovely *variations* executed by the exquisite and neat dancer Violette Verdy and by a refugee from the Paris Opèra, J.-B. Lemoine.

Ciné-Bijou

THE next work forsakes the classical inspiration, taking root rather in musical comedy and the ballets of Gene Kelly. *Ciné-Bijou* is excellently designed by Andrè Beaurepaire, whose black and white skyscrapers and rococo bedroom of the vamp are admirable. The pleasing score is the work of Pierre Petit.

The ballet tells the story of a little typist and a young man who, entering a cinema singly and sitting next to each other by chance, identify themselves with the characters of the film, the vamp and the gangster. Colette Marchand, though she does not dim the fame of Renèe Jeanmaire in *Carmen* and *La Croqueuse de Diamants*, obtained an undeniable success alongside Roland Petit. Perched on incredibly high-heeled shoes, she shows off her famous legs and displays great suppleness in a fanciful *pas de deux* with the passionate gangster. Both of them sing lyrics written for the occasion.

Le Loup

LE LOUP was the highlight of the evening. Jean Anouilh and Georges Neveux imagined the strange adventure of a young man, in love with a gipsy, who convinces his wife that at times he changes into a wolf. On the evening of her wedding she leaves on the arm of a real wolf. At first afraid, she soon discovers his frankness and strength, and when the villagers hunt the animal she flies and dies with him.

Henri Dutilleux has composed a symphonic score full of poetry and grandeur. The extraordinary scenery and costumes by Carzou create a lasting enchantment, close to surrealism, by means of a palate of bold colours: from the booth of the animal showman to the bewitching dream-forest—images which linger long in the memory.

Roland Petit's choreography is interesting and clever, and his interpretation of the role of the wolf original and touching. Particularly remarkable is his *grand pas de deux* with the young wife, played with charm and precision by Violette Verdy. George Reich dances the part of the charming but inconstant husband with great elegance; Claire Sombert is the gipsy, and J.-B. Lemoine the animal showman.

Deuil en 24 heures

APPEALING once more to the comic streak, Roland Petit has devised and arranged for Colette Marchand *Deuil en* 24 *heures*, a droll parody in the 1900 style. Black suits blondes, so a young coquettish wife asks her husband to give her a black dress . . . a widow's dress. This is soon done, and the couple make their way to a cafè, where the jealous husband flies into a rage with a bold neighbour, challenges him to a duel and is killed. Disconsolate, the young widow weeps, then seeks consolation at Maxim's, where she dances a frenzied can-can.

Countless amusing moments, a furious rhythm, and a constant humour contribute to the success of this little work. Antoni Clavè gives it a truculently ingenious frame, a transposition as clever as that of the musician Maurice Thiriet, who has derived his inspiration from the *Valse Bleue* and the *Maxixe*. The seductive Colette Marchand throws herself into a ceaseless whirl, tinged throughout with a witty malice. Serge Perrault makes a very bold seducer.

Once again Roland Petit has given proof of his undeniable talent as a producer, of his ability to surround himself with designers of dazzling brilliance, with excellent or able musicians, and artists of fine quality, in short to give life to one of the best shows in Paris at the moment.

NEWS IN BRIEF

AMERICAN Ballet Theatre are to give a season of 20 performances at the Palais de Chaillot, Paris, from May 12. Alicia Markova will be guest artist.

THERE is talk of the *corps de ballet* from the Opera at Moscow visiting Western Europe. If the project materialises, they will doubtless appear at the Palais de Chaillot.

THE Spanish dancers Mariquita Flores and Antonio de Cordoba will make their Paris dèbut at the Thèâtre de Marigny on March 31. This young couple, at present unknown in France, have already been compared to Rosario and Antonio.

FROM April 20 to May 20, the Ballets de Janine Charrat will give a season at the Thèâtre de l'Empire, where they will create *Les Aigues* by Guy Bernard, *Le Colleur d'affiches* by Van Parys, and works danced to Prokoviev's Classical Symphony and Bizet's Classical Variations.

GIVING the same programme as that for their Japanese tour in September, 1952, Lycette Darsonval, Liane Daydè, Serge Lifar and Alexandre Kalioujny danced at Dijon on March 12, Rouen on March 19, Amiens on March 22, Reims on March 26, Lille on April 9, Troyes on April 16, Angers on April 23. Lifar is to dance at Pau on April 2 with Nina Vyroubova and Max Bozzoni, at Nice on April 4 with Nina Vyroubova, Youly Algaroff and Madeleine Lafon, at Montpellier on April 19, and at Havre on April 21.

SWEDEN

IN spite of old traditions, Swedish ballet is not what it should be. There is only one stronghold for theatrical dancing in the country—The Royal Theatre (and Opera) in Stockholm. The opera has always blossomed and the ballet gets left in the shadow. During the past few years, thanks to certain people, the ballet at the Royal Theatre has begun to flourish. This has been primarily due to the teachers, Albert and Nina Kozlovsky, and the guest ballet masters and choreographers—Antony Tudor and Boris Kniaseff

Now there is a slow building-up of the *corps de ballet* and polishing of the ballerinas. Female dancers of the first order are Gunnel Lindgren, Ellen Rasch, Elsa-Marianne von Rosen and Mariane Orlando (18 years old). The best male dancers are Bjorn Holmgren, Teddy Rhodin and Mario Mengarelli.

Mary Skeaping was responsible for mounting the first full-length *Swan Lake* for the Opera Ballet (premiere, March 12) and it was considered to be a landmark in the history of Swedish ballet. She left no stone unturned in getting the best out of the company and she achieved a precision, grace and maturity from the *corps* such as has never been seen before. The performances all round give great hope for the future and everyone felt that something had really happened at last.

Each of the three ballerinas have danced the Odette-Odile role and the Siegfrieds alternated between Teddy Rhodin and Bjorn Holmgren. Orlando, recently appointed first dancer, gave her Swan Queen a simple beauty and sincere romantic dignity which was captivating. Lindgren's soft melancholy charm was great advantage in the love duets. Von Rosen had dramatic intensity and a technical perfection which showed a mature and carefully considered study of the role, particularly in the Black Swan act. Of the Princes, Holmgren was brilliant and Rhodin was dramatic.

The performance as a whole had a breathtaking beauty in a crystal clear and refined form. It was only waiting for a grand ballerina. Beryl Grey, of Sadler's Wells, came and conquered. She danced at a matinee arranged by the Ballet Club, giving several famous *pas de deux* with John Field.

On another night they gave a complete *Swan Lake* at the Royal Theatre. The audience gasped at her flowing line, the beautifully extended movements, the calm mastery, and, above all, the dignified sorrow of her Swan Queen and the brilliant evil of Odile. Field was a perfect partner, as well as giving the Prince a character. It was a fine lesson given by two graceful masters of their art.

Olle Halling

Dance and Dancers . . IN AMERICA

by Arthur Todd

MODERN dance activities continued to occupy the centre of the stage during late March and all of April in New York City and this season may well go down in dance history as the period marking the renaissance of contemporary dance in America.

Ballet, naturally, has also been making news with the tour of the newly formed Ballet Sextette and with the recently announced plans of Ballet Theatre's eight month European tour. Furthermore, in the literary field two new publications, Anatole Chujoy's "The New York City Ballet" and "Dance News Annual, 1953," the first of a projected series, are receiving considerable attention (reviewed on page 19).

AMERICAN DANCE SEASON

THE two-week "American Dance" season, presented by the B. de Rothschild Foundation, featuring Martha Graham and Jose Limon, got under way at the Alvin Theatre, New York, too late for review in this issue. One world premiere, eleven Broadway premieres, as well as several important revivals were produced by this aggregation of sixty dancers.

Others who also appeared with their own groups in this series were Merce Cunningham, Nina Fonaroff, Pearl Lang, Helen McGehee and May O'Donnell.

Martha Graham appeared in her great classics, *Letter to the World, Night Journey* and *Appalachian Spring,* while her group also appeared in *Canticle for Innocent Comedians.*

Jose Limon and his Company danced in the world premiere of Doris Humphrey's *Deep Rhythm* to a musical score by Carlos Surinach, the young Spanish composer. The Limon Company also appeared in Doris Humphrey's *Fantasy and Fuges* and *Night Spell,* as well as Mr. Limon's own *The Visitation, La Malinche* and *The Moor's Pavanne.*

Six additional works were presented by the younger generation of dancers, choreographers participating in this season, and all these works will be reviewed in the June issue.

West Coast Dancers in New York

TWO other important modern dance groups have also appeared before New York audiences this season. The Lester Horton Dancers and Dance Theatre, whose home base is Los Angeles, made their New York debut at the Y.M.-Y.W.H.A. in two performances that contained five works with decor, costumes and choreography by Lester Horton, who first launched a theatre of the dance in California in 1933. The works were *Dedications In Our Time, The Beloved, Scenes With Ballabilli, Prado de Pena* and *The Face of Violance.* Of the dancers, Carmen de Lavallade, James Truitte and guest artist Jack Dodds made the strongest impression on audiences.

HARRIET ANN GRAY, recently of Hollywood and former soloist with the Humphrey-Weidman Company, made her New York concert debut with her Company in mid-April after two nation-wide dance tours. The five ballets premiered by Miss Gray's group consisted of *The Ballad of the Little Square,* based on a poem by Lorca: *Grooved, Folk Suite, Cartoons* and *Footnote to History.*

BALLET THEATRE

BALLET Theatre, which concluded the most successful tour in American ballet history on April 18th, leaves by plane from New York for Naples on May 1st, where the tour starts with a week's engagement at the San Carlo Opera House on May 14th.

Heading the Ballet Theatre company for this tour are Alicia Alonso, Igor Youskevitch, John Kriza, Mary Ellen Moylan and Melissa Hayden. Miss Hayden who has just resigned from the New York City Ballet Company, rejoins Ballet Theatre with the full status of ballerina and her first performances with the company will be during their coronation season at the Royal Opera House, Covent Garden, this summer.

Ballet Theatre follows its Naples engagement with a three week season in Paris at the Palais de Chaillot. Engagements are scheduled at the Edinburgh and Berlin Festivals and in Venice, Milan, Rome and Florence; also in the capitals and leading cities of Switzerland, Belgium and Portugal.

In the autumn Ballet Theatre will appear in Casablanca, Rabat and Marrakesh in Morocco and Oran, Algiers and Tunis in Algeria. It is also likely that the company will again perform for American Occupation Forces as it did in Weisbaden, Frankfort and Berlin in 1950.

In addition to Agnes de Mille's new ballet, *The Harvest According* Massine's *Aleko,* Tudor's *Gala Performance* and de Mille's *Three Virgins And A Devil* are being restored to the repertory and it is expected that several new works will be staged while the company is in Europe.

N.Y. CITY BALLET

THE New York City Ballet's brief Spring Season, running from May 5th through to June 14th, will include Jerome Robbins' re-staging of *The Afternoon of A Faun,* a revival of Lew Christensen's *Filling Station* and a new work by Todd Bolender, *The Filly.* The company then goes to the West Coast for a four week season at the Greek Theatre in Los Angeles and then returns to New York to prepare for a short eight to nine week European tour, with present plans calling for appearances in Milan, Genoa, Naples, Rome and Venice, to be followed by Switzerland, Belgium and Paris. As we go to press, there has been no announcement of the New York City Ballet appearing in England or Scotland.

JACOB'S PILLOW DANCE FESTIVAL

TED SHAWN, founder and director of Jacob's Pillow, has announced what appears to be the most noteworthy teaching and performance scheduled in the history of this distinguished summer institution in Massachusetts. Antony Tudor and Margaret Craske will again head the ballet classes; Myra Kinch will teach modern dance and Mme. La Meri will teach fundamentals of Spanish and Hindu Dance. Dr. Elizabeth Burchenal will instruct in American and European Folk Dance and Ted Shawn will teach fundamentals of Movement and Rhythm and will also give a lecture course on pedagogy. Ann Hutchinson will conduct a course in dance notation. Carol Lynn will deal with visual aids, John Christian will conduct the stagecraft workshop and Myra Kinch and Manuel Galea will be in charge of dance composition and composition for dance.

The ten week dance performance schedule will highlight one week each of ballet, modern and ethnic dance, as well as seven weeks of the traditional programmes, which combine each of these phases of dance. Modern dance will be represented by Jose Limon and his Company in their current repertory for a full week. The ballet week will be taken over by the Canadian National Ballet of Toronto, who will be making their American debut at Jacob's Pillow.

For the ethnic dance week La Meri will stage *L'Amor Brujo,* with herself, Peter De Falco and Ted Shawn in the cast. Still another week will consist of new works by the Choreographer's Workshop. At press time, Mr. Shawn also announced that he was negotiating with Alicia Markova to appear at Jacob's Pillow during the season if her prior summer performance commitments permit.

Dance on Broadway

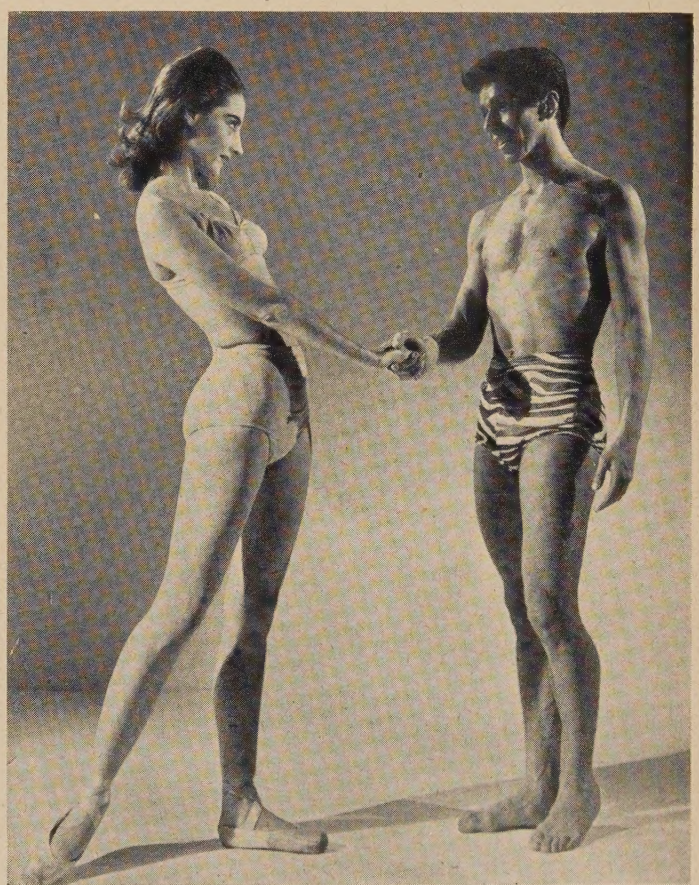
WONDERFUL TOWN, starring Rosalind Russell, turned out to be a conventional musical. It arrived in town at a time when both critics and audiences were starved for a new song and dance hit, and this, perhaps, accounted for the over-praise that has been heaped upon it from nearly all quarters. It is a musical version of the by now very familiar plot of *My Sister Eileen,* and its chief asset is Rosalind Russell, who gives the performance of her career. The lyrics by Adolph Green and Betty Comden and the music by Leonard Bernstein follow the conventional Broadway pattern and are not so inspired nor as inventive as those provided by this gifted trio for *On The Town.*

Donald Saddler, formerly of Ballet Theatre, who made his debut as a Broadway choreographer with this production, generally followed the story line in the development of his dances. His best contribution was a Greenwich Village night club sequence with the slow-moving participants dancing trance-like in a crowded space. The outstanding dance number in the show, *Christopher Street,* wonderfully delineated Greenwich Village types and atmosphere, setting the mood for the entire production. This was choreographed in its entirety by Jerome Robbins, who was called in on an advisory capacity during the out-of-town try-outs.

The Ballet Sextette

WHAT was announced in last month's issue as "The First Ballet Quintet" became, at the last moment, The Ballet Sextette before taking off for a three week April tour. The company consisted of Melissa Hayden, Diana Adams, Nora Kaye, Patricia Wilde, Hugh Laing and André Eglevsky and their one-night engagements took them through the south and mid-west.

Zachary Solov, Metropolitan Opera ballet choreographer, staged a new ballet on the Judgement of Paris theme, *The Golden Apple,* for these six dancers to music by Adolph Adam. A *pas de trois,* by Anthony Tudor, another by George Balanchine and other short pieces comprised the balance of the repertoire.



Summer will soon be here and with it comes thoughts of holidays. This photograph by Baron comes from his most recent album of photographs, Baron Encore.

It is of Tanaquil LeClercq (now Mrs. George Balanchine) and Nicholas Magallanes of New York City Ballet in Jones Beach.

This work was first given on March 9, 1950, with choreography by Balanchine, music by Juriaan Adriessen and costumes, such as they are, by Jantzen. It was seen in London during New York City Ballet's first season at Covent Garden in 1950.

Ballet Dates

SADLER'S WELLS BALLET

April at Covent Garden
25 (M) *Le Lac des Cygnes* (Shearer, Somes)
30 *Giselle* (Markova)
May
2 (M) *Lac des Cygnes* (Nerina, Rassine)
(E) *Lac des Cygnes* (Elvin, Field)
5 *Giselle* (Markova), *Venetziana*
6 *Giselle* (Shearer), *The Shadow*
7 *Lac des Cygnes* (Fonteyn, Somes)
8 *Venetziana, Les Sylphides* (Markova), *Tiresias*
9 *Lac des Cygnes* (Grey, Field)
11 *Lac des Cygnes* (Fonteyn, Somes)
14 *Venetziana, Les Sylphides* (Markova), *Ballet Imperial*
16 (M) *Lac des Cygnes* (Fonteyn, Somes)
(E) *The Shadow, Lac des Cygnes,* Act II (Markova), *Ballet Imperial* (Shearer)
19 *Sleeping Beauty* (Elvin, Hart)
20 *Sleeping Beauty* (Grey, Field)
22 *Sleeping Beauty* (Fonteyn, Somes)
23 (M) *Sleeping Beauty* (Shearer, Hart)
28 *Sleeping Beauty* (Shearer, Hart)
30 (M) *Sleeping Beauty* (Nerina, Rassine)
(E) *Sleeping Beauty* (Fonteyn, Somes)

SADLER'S WELLS THEATRE BALLET

May at Sadler's Wells Theatre
8 *Assembly Ball, Rake's Progress, The Great Detective*
9 (M) *Pastorale, Assembly Ball, Pineapple Poll*
11 *Coppelia* (Fifield, Britton, Poole)
14 *Fete Etrange, Harlequin in April, Pineapple Poll*
16 (M) *Coppelia* (Lane, Trecu, Holden)
18 *Assembly Ball, Harlequin in April, The Great Detective*
20 *Pastorale, Rake's Progress, Pineapple Poll*
23 (M) *Coppelia* (Miller, Britton, Poole)
26 *Fete Etrange, Rake's Progress, Beauty and the Beast, Les Rendezvous*
30 (M) *Carnaval, Beauty and the Beast,*
June *Pastorale, The Great Detective*
5 *Pastorale, Blood Wedding* (world premiere), *The Great Detective*
6 (M) *Carnaval, Blood Wedding, Beauty and the Beast, Les Rendezvous*
10 *Summer Interlude, Blood Wedding, Beauty and the Beast, Carnaval*
13 (M) *Les Rendezvous, Fete Etrange, Beauty and the Beast, Summer Interlude*
16 *Fete Etrange, Rake's Progress, Beauty and the Beast, Summer Interlude*
20 (M) *Carnaval, Blood Wedding, The Great Detective*

AMERICAN BALLET THEATRE at the Royal Opera House, Covent Garden, July 13 to August 8

Company headed by Alicia Alonso, Igor Youskevitch, John Kriza, Mary Ellen Moylan, and Melissa Hayden. New works include Agnes de Mille's *The Harvest According*, revivals of Massine's *Aleko*, Tudor's *Gala Performance*, de Mille's *Three Virgins and a Devil*. These in addition to the principal works in this famous repertoire.

The ROYAL DANISH BALLET at the Royal Opera House, Covent Garden, August 10 to 22

One of the oldest companies in the world will give Bournonville classics and more recent works. The repertoire as far as is known at the moment will include Bournonville's *La Sylphide*, *Napoli* (Act III) and possibly *Conservatoire* and *Folk Legend*. Galeotti's *Les Caprices du Cupidon* (the oldest ballet still preserved in any European repertoire), Lichine's *Graduation Ball*. It is to be hoped that the company will not come to London without either their *Petrouchka* or *Coppelia*.

BALLETS JOOSS at Sadler's Wells Theatre

April
27 *Big City, Night Train, Pavane, Ball in Old Vienna, Journey in the Fog*
28 *Fantasy, Colombinade, Night Train, Green Table*
29 *Big City, Song of Youth, Colombinade, Green Table*
30 *Le Bosquet, Night Train, Ball in Old Vienna, Green Table*
May
1 *Le Bosquet, Night Train, Pavane, Ball in Old Vienna, Journey in the Fog*
2 (M) *Song of Youth, Pavane, Ball in Old Vienna, Green Table*
(E) *Big City, Night Train, Fantasy, Green Table*
May
4/11 Olympia, Dublin
18 Royal Court, Liverpool
25 Lyceum, Sheffield

FESTIVAL BALLET

April
27 Palace, Manchester (two weeks)
May
11 Theatre Royal, Bath
18 Empire, Liverpool

Canadian Tour

June
4, 5, 6 Forum Amphitheatre, Montreal
8 Royal Alexandra, Toronto
(one week)
15 Palace, Hamilton
16-17 Capitol, Ottawa
18-19 Capitol, Quebec

Repertoire for Canada includes *Giselle, Nutcracker, Swan Lake, Sylphides, Scheherazade, Prince Igor, Beau Danube, Spectre de la Rose, Pas de Quatre, Concerto Grosso, Symphonic Variations, Vision of Marguerite, Symphony for Fun, Grand Pas Classique, Pas Romantique, Don Quixote pas de deux.*

June
29 Pavilion, Bournemouth
July
4-7 Llangollen International Musical Eisteddfod
9 Royal Festival Hall, London (until Sept. 12)

BALLET RAMBERT

June
8 Open Air Theatre, Finsbury Park
(two weeks)
22 Theatre Royal, Windsor
(two weeks)
July
27 Marlowe Theatre, Canterbury

WALTER GORE BALLET

May
25 Festival Theatre, Malvern
June
1 Opera House, Cheltenham
12 De la Warr Pavilion, Bexhill-on-Sea

SUMMER FESTIVALS

May
25-31 **Royal Danish Ballet Festival at the Royal Theatre, Copenhagen. Many works both classical and modern including several ballets from the Bournonville repertoire**

May
11-16 **Bath Festival. London's Festival Ballet with their usual repertoire including the world premiere of Michael Charnley's *Alice in Wonderland***

July
27 **Canterbury Festival. Ballet Rambert at the Marlowe Theatre for one week**

August
23 to Sept. 12 **Edinburgh Festival. American National Ballet Theatre at the Empire Theatre.**
24 to 26. *Constantia, The Thief who Loved a Ghost, Black Swan, Rodeo.*
27 to 29. *Billy the Kid, Schumann Concerto, Graduation Ball*
Edinburgh Festival. Pilar Lopez and her Ballet Espagnola at the Empire Theatre.
Aug. 31 to Sept. 2. First programme of Spanish dance and music.
Sept. 3 to 5. Second programme Edinburgh Festival. Sadler's Wells Theatre Ballet at the Empire Theatre.
Sept. 7 to 9. *Pastorale, Rake's Progress, Assembly Ball*
Sept. 10 to 12. *Fete Etrange, Harlequin in April*, New ballet by Walter Gore

Ballet Correspondents

(Abbreviations: b.c.—ballet correspondence; m.—male; f.—female; m.a.—my age; o.i.—other interests; ls.—languages; p.r.—photograph requested.)

FREDERICK S. FOOTE, 98 Elmshurst Crescent, East Finchley, London, N.2, wants b.c., m., age 24-30, m.a. 28, o.i. theatre, opera, books, radio, piano, p.r.

ANNA LOU DAYBELL, "Gitana," Laleham Road, Chertsey, Surrey, wants b.c., m. or f., age 15-19, anywhere, preferably New York City or London, m.a. 16, o.i. theatre and art, p.r.

PHILIP P. TOWELL, 107 Spilsby Road, Boston, Lincs, wants b.c., m., age 16-24, o.i. records, music, films, books, p.r., all answered.

DORIS E. HUNTER, "Basildon," Knoll Road, Bexley, Kent, wants b.c., m. or f., in or near London, age 22-30, m.a. 23, o.i. music, theatre, films, p.r., all answered.

JOYCE SPARKES, 40 Rivermead Court, Hurlingham, S.W.6, wants b.c., m. or f., U.S.A. or England, m.a. 18, o.i. swimming, films, books, p.r.

JOAN THOMAS, 32 Ben Edair Road, North Circular Road, Dublin, wants b.c., m. or f., m.a. 23, o.i. music, painting, dramatics, p.r., all answered.

FREDERICK STEADMAN JNR., 30 Risby Grove, Inglemire Lane, Kingston-upon-Hull, wants b.c., m., anywhere, m.a. 29, o.i. theatre, films, costume design, music, travel, p.r., all answered.

RODNEY OAKLAND, E.M.I., C/SMX. 832736, Mess 58, H.M.S. *Glory*, c/o B.F.M.O., Tokio, Japan, wants b.c., f., age 20-23, m.a. 23, o.i. all sports, ballroom dancing, music, p.r.

LAURENCE, NEIL and FRANCES HARDING, 39 Oulton Road, Childwall, Liverpool 16, want as b.cs. other families in S. Africa, Australia or America, our ages 12, 10 and 9 respectively, o.i. music, philately, sport, world affairs.

EDWARD LLOYD, 27 Chepstow Road, Filwood Park, Knowle, Bristol 4, wants b.c., m., anywhere abroad, especially France, Holland, Denmark, U.S.A., m.a. 29, o.i. drawing, opera, reading, theatre.

JAMES STUART-WALKER, Stephenson Hall, Oakholme Road, Sheffield 10, wants b.c., m., age 20-30, m.a. 22, o.i. tennis, swimming, travel, music, theatre, ls. French, p.r.

NIGEL SYMMONS, 88 Swiss Avenue, Chelmsford, Essex, wants b.c., m., anywhere, age 17-23, m.a. 18, o.i. theatre, music, films, p.r., all answered.

ITALY

La Scala, Milan

CARL ORFF'S *The Triumphs of Afrodite*, an opera-ballet based on mythological themes, was given its first stage performance at La Scala at the end of February. The choreography devised by Tatiana Gzovsky consisted mainly of rather uninspiring and unoriginal groupings for the *corps de ballet*, but with some better material for the soloists. This triptych was creditably danced by Olga Amati and Giulio Perugini in the first panel, Luciana Novaro and Ugo del' Ara in the second panel which described the complications of Lesbia's love life. The last section was a description in dance movement of the marriage night of Afrodite which was so erotic and detailed that it had to be severely cut at the dress rehearsal.

TAMARA TOUMANOVA'S visit to Milan had to be cancelled and the role originally planned for her in Balanchine's *Le Baiser de la Fee* will probably be danced by his wife Tanaquil Leclerq, who travelled to Italy with him.

Rome Opera House

THE first programme at the Rome Opera House was extremely interesting and well chosen. It consisted of three fairly recent ballets not in the usual classical repertoire.

Winter's Tale opened the programme. Based on Dostoyevsky's novel, it had a libretto and music by Renzo Rossellini, brother of the film director Roberto Rossellini. The music was pleasing and well constructed if not great. Teresa Battagi did the choreography.

The second ballet—*Soap Bubbles*—was most original. A ballet in two whims by Franco Casavola, mounted by Gugliemo Morresi. The first whim describes an Arithmetical Operation—addition and subtraction with lyric intermezzo and finale. The second whim—Much Noise for Nothing—was a merry drama for dumb persons in which everybody is personified by a musical instrument.

The final ballet was Milloss's beautiful and characteristic one act work *La Tarantula* based on legendary dances. The principal dancers in the programme were Attilia Radice, Guido Lauri, Filippo Morucci, Walter Zappolini, Alessandra Vanni and Aldo Scardovi.

Peter Dragadze

DENMARK

BIRGER BARTHOLIN, creator of *Symphonie Classique* and *Romeo and Juliet* for the Royal Danish Ballet, has been engaged permanently by the Marquis de Cuevas Grand Ballet as choreographer. His *L'Aigrette* (featured on page 11) was a great success in Cannes. He delivered two works to the Royal Theatre before he left Copenhagen and it is expected that at least one of them will be accepted. These are *Suite de la Danse* and *The Shadow* (based on a Hans Andersen fairy tale and not to be confused with John Cranko's work of the same name for the Sadler's Wells Ballet). If the de Cuevas Grand Ballet has a season in London, Bartholin will create a ballet for which the designs were made by Sophie Fedorovitch before she died.

HARALD LANDER is working on *Hop Frog* for the Paris Opera. Jean Babilée will dance the principal role. Together with Lifar, Lander is creating the dances for the Weber's opera, *Oberon*.

THE Grand Ballet de Marquis de Cuevas visited Copenhagen for six days. Owing to a badly chosen repertoire the company did not have the success that it deserved. The most successful works were *Piege de Lumiere*, *Del Amor y de la Muerte*, Hightower in *Giselle*, Moreau and Skouratoff in *Don Quixote* and Skibine's *Prisonnier du Caucase*.

A new ballet by Erik Bruhn will have its first night at the Royal Theatre at the end of April. This is *Concertiana*.

Bent Schonberg

MAKE SURE of your JUNE CORONATION

number of DANCE AND DANCERS (on sale May 25). This enlarged issue will have many special Coronation features, including a history of the rise of British ballet year by year with the years of the Queen's life. An article on royalty and royal occasions connected with the ballet by Anton Dolin. A large number of photographs of historical and current interest. New ballets include pictures and opinions of Andrée Howard's *Venetziana*. Look for the special new cover.

LAST MINUTE LOOK ROUND

GALINA ULANOVA and a company of sixty from Moscow will dance at the Palais de Chaillot in Paris during June. One of the ballets to be given is the full-length *Romeo and Juliet*, fragments of which were seen here in the film *Gala Festival*. Whether the company will come to London later is still uncertain but not unlikely.

ANDREE HOWARD'S *Venetziana*, which had its premiere at Covent Garden on April 9, was not too well received by all the critics. It suffered from lack of rehearsal and it is likely that Howard will revise the major part of the ballet.

MARGOT FONTEYN will soon be dancing in the principal full-length classics again—*Lac des Cygnes* on May 9 and *Sleeping Beauty* on May 22.

FREDERICK ASHTON'S coronation ballet *Homage to the Queen* has its premiere on June 2. Music by Malcolm Arnold and designs by Oliver Messel. Four Sadler's Wells ballerinas—Fonteyn, Grey, Elvin and Nerina—will each dance a section representing four elements.

SVETLANA BERIOSOVA will have the principal dancing role in the ballet in Britten's opera *Gloriana*, which is to be given for the State Gala on June 8. John Cranko has done the choreography.

A GROUP of dancers under the title *Ensemble du Ballet* will give a season at the Winter Garden, Eastbourne, for a week starting May 24. The dancers are Claudie Algeranova, Algeranoff, Dorothy Stevenson and Vladimir Brosko. They will give various classical *pas de deux*, solos and character dances.

PAULA HINTON and Walter Gore have been invited to dance at a big gala performance on May 6 at the Palais de Chaillot, Paris. They will dance *Theme and Variation* to Tchaikovsky music and *Pastorale for Today* to Poulenc music.

AS well as *Vilia* and *Alice in Wonderland*, the coronation ballets to be mounted by Festival Ballet include *Permit to Yesterday* with choreography by Anton Dolin and music by Jean Michel Damasse. Also scheduled for the end of July is *Concerto*, to the Grieg piano concerto, by the Greek choreographer, Vassili Lambrinos.

DANCE AND DANCERS (incorporating PLAYS AND PLAYERS) is published by the proprietors HANSOM BOOKS LTD., 21 Lower Belgrave Street, Buckingham Palace Road, London, S.W.1 (Tel.: SLOane 8087). Sole Agents for CONTINENTAL EUROPE: Nouvelles Messageries de la Presse Parisienne, 111 Rue Reaumur, Paris 11E; AUSTRALASIA: Gordon & Gotch (As'ia) Ltd.; AFRICA: Central News Agency Ltd.; SOUTH AMERICA: Carlos Hirsch, Florida 165, Buenos Aires, Argentina: Agencia de Libros, Obligado, 974 Montevideo, Pocitos, Uruguay: Alfonso Sanfeliu, Casilla 9364, Santiago de Chile: Livraria Frietas bastos, Rua Bitencourt da Silva, 21/A, Largo de Carioca, Caixa, 899, Rio de Janeiro, Brazil; PORTUGAL: Livraria Bertrand, 73 Rua Garrett, Lisbon: U.S.A.: Wenman Bros., 712 Broadway, New York, 3, N.Y. Printed in England by FARNCOMBE & CO. (1928) LTD., Market Street, Lewes, Sussex. HANSOM BOOKS LTD. also publish MUSIC AND MUSICIANS, a monthly companion magazine to DANCE AND DANCERS.

MILAN LONDON PARIS

PORSELLI

FAMOUS MILANESE TOE-DANCING SHOES

Supplied to La Scala Milan School and known all over the world for the entirely different method in which they are made

MILANESE BLOCK TOE BALLET SHOES	s.	d.
Satin, Pink, White and Black ...	17	11
Satin, Leather Toe Cap, Pink, White and Black...	19	11
Satin, Famous Nicolini, Pink, White and Black...	19	11
Canvas, Pink, White and Black ...	14	11
Canvas, Leather Toe Cap, Pink, White and Black...	16	11
Leather, all colours to order ...	17	11
UNBLOCKED BALLET SHOES		
Satin, Pink, White and Black ...	14	11
Canvas, Pink, White and Black ...	10	11
Leather, Black, Red, Green, Pink, Beige, White and Blue, size 000 to 10 15/11; 11 to 20 16/11		
Gents Leather, Black and White from	17	11

Packing and Postage: 1 pair 6d., up to 4 pairs 10d., over 12 pairs postage free. All orders sent by return of post

C. Porselli

9 West Street Cambridge Circus London W.C.2

Temple Bar 2862 - Grams: Porselli, West Cent - Cables: Porselli, London
GRAND PRIX & GOLD MEDAL EXHIBITION PARIS, 1924 & 1925
Famous dancers realise that ballet shoes have a great deal to do with their success, that is why they insist on the famous PORSELLI BALLET SHOES

NOTED THROUGHOUT THE THEATRICAL WORLD

Suppliers of fabrics to schools for regulation and practice dresses and uniforms . . .
Selective range of **TARLATANS · NETS SATINS · TAFFETAS · ORGANDIES COTTONS · VELVETEENS & ALL STAGE FABRICS**

EMPEE SILK FABRICS LIMITED

Patterns free on request
Call, write, telephone or wire

Dept S · Commerce House 45 Middlesex St E1 · BIS 7464

LEGAT STUDIO

LONDON BRANCH OF THE LEGAT SCHOOL
Inns of Court Mission, 44-46 Drury Lane, W.C.2
Two minutes from Covent Garden Underground Station
Director : Nadine Nicolæva-Legat
Daily Classes 11 a.m.—6 p.m.
Tuesdays and Saturday Classes finish at 1 p.m.
Ballet Technique, Double Work, Character, Male Classes, Full particulars: Secretary, Legat School, Tunbridge Wells, Kent. Enquiries: Caretaker, Inns of Court Mission

"Ballet Education" by Nadine Nicolæva-Legat. Geoff. Bles Publishers, 18/-. Obtainable from all booksellers. A unique book giving a comprehensive study of the whole art of ballet (Anatomy of Beauty). The only book on Russian Ballet technique

ASSOCIATION OF RUSSIAN BALLET

(BRITISH ORGANISATION) Founded 1938

Under the patronage of H.I.H. The Grand Duchess Xenia, H.I.H. Prince Andrew and The Late Princess Andrew of Russia, Madame Preobrajenska

Board of Control
Madame Nicolaeva-Legat, Madame Lydia Kyasht, Catherine Weguelin

Technical Committee :
Madame Nicolaeva-Legat, Madame Kyasht
Madame Markovo, Madame Cleo Nordi
Catherine Weguelin, Anton Dolin
Valentin Prorwitsch

President and Chairman of Board of Control : Madame N. Legat
Hon. Sec.: C. Weguelin
Hon. Treas.: Sir Paul Dukes, K.B.E.
H.Q.R.S.
Warberry House, Bishops Down, Tunbridge Wells, Kent.

Children's and member's syllabus based on traditional Russian Legat system, on application to the Secretary

★ *LOOK for* LILY PONS *on the May*

MUSIC and MUSICIANS

now on sale everywhere · 1/6

Inside read illustrated features on LILY PONS, the "pocket prima donna"; THOMAS RUSSELL on the Traditional Opera of China; RONALD HIGHAM on the Bournemouth Municipal Orchestra; EDWARD LOCKSPEISER on SERGEI PROKOFIEFF; Sadler's Wells ROMEO AND JULIET; CASALS and the Prague Festival; Personality of the month: ERICH KLEIBER;

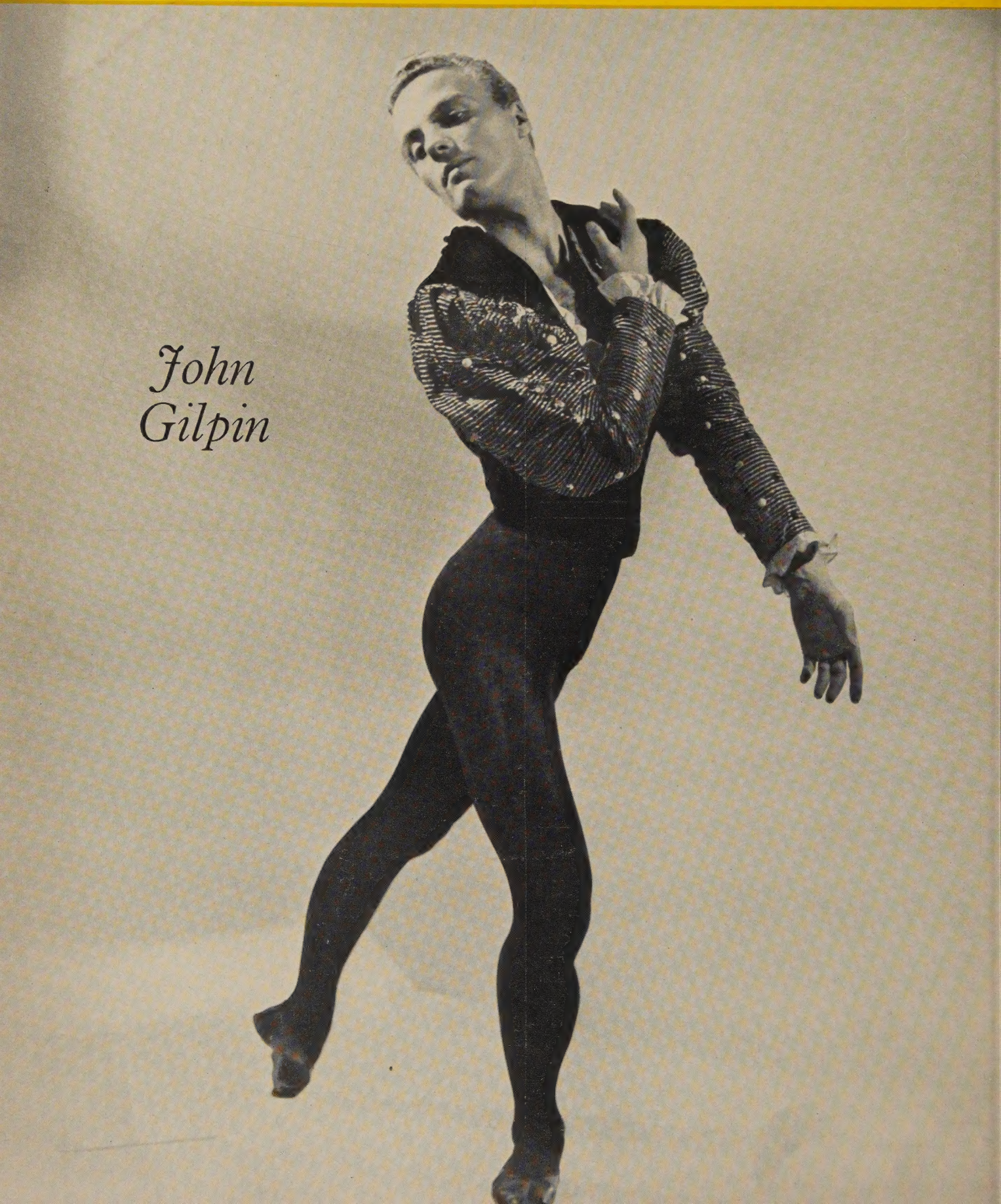
Up and coming artist: BRONWEN JONES; Reviews of new music in London, Paris, New York, Vienna, Rome, Brussels, Milan, Manchester, Dublin, Glasgow, South Wales, Liverpool, Australia, etc. New records, concert reviews. MUSIC MAN'S DIARY; news of Festivals at Florence, Bath, Cheltenham; all-Britain music guide for May; reports from correspondents all over the world; more than 30 photographs, 20 features

MUSIC AND MUSICIANS
is the music companion magazine to DANCE AND DANCERS

Dance and Dancers

MAY 1953

1s 6d



John Gilpin